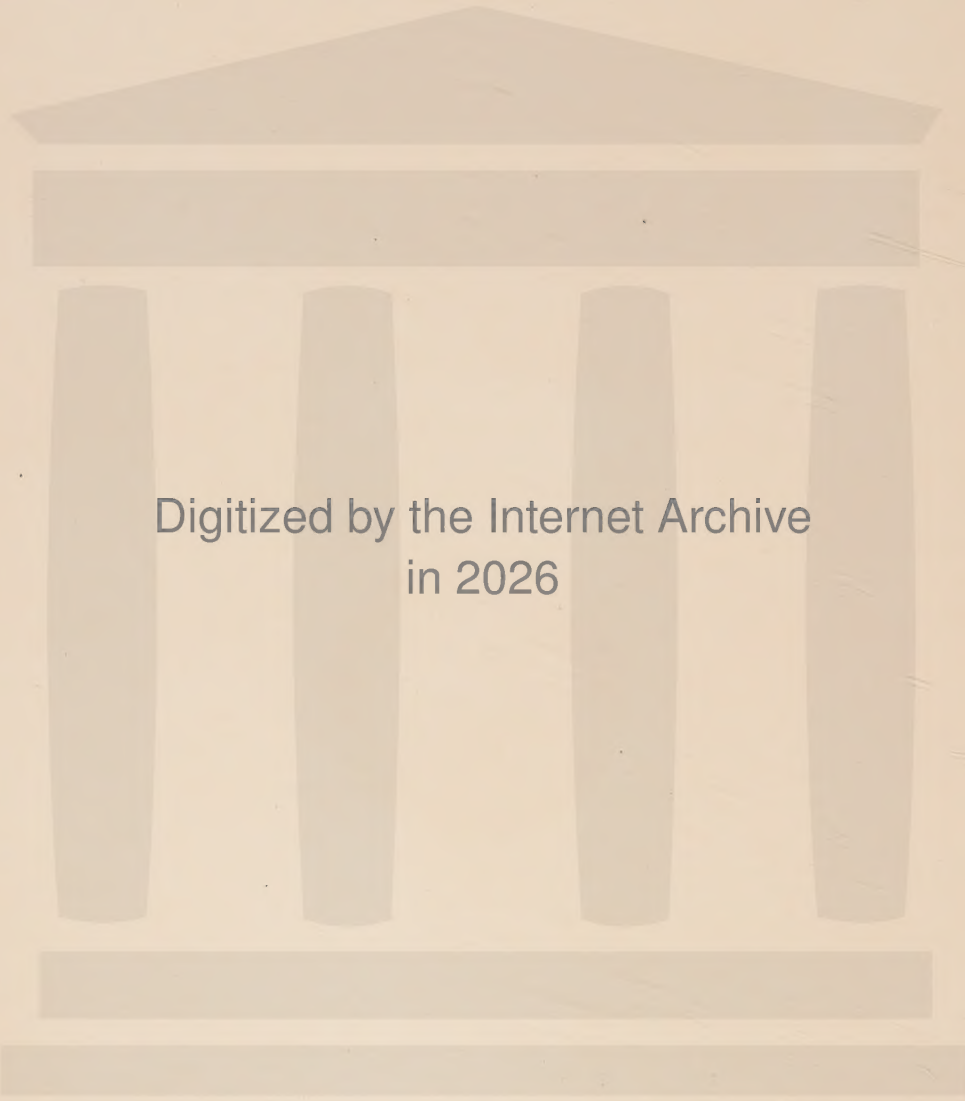


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THE ARTS THROUGHOUT THE AGE

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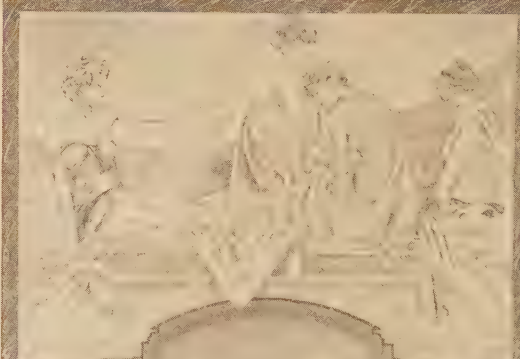
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THEIR MAJESTIES KING FERDINAND AND QUEEN MARIE OF ROUMANIA

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXI

JANUARY, 1926

NUMBER 1

FOREWORD

By QUEEN MARIE OF ROUMANIA

WITHIN the hearts of ancient stones lies the whole history of the past. A soul seems to live within them which speaks to our souls of those days which are no more.

It is but in appearance that they are dead. In reality they throb with a past which is our past, which is our history, which is our very reason for being.

A thousand voices rise from out their crumbling shapes speaking to us of that past which is full of mystery, full of secrets, full of the thoughts of those who many centuries ago fashioned them according to their faith.

How they speak to our imagination; what wonder and what awe they awake in us! What a glorious link they are with those gone before, with those who strove and believed as we do, and who, as we do, built and pulled down!

They fill us also in our time with the desire to create, to leave something behind us which will be a record of our love of beauty, of our faith, of our hopes, for it has ever been in the forms of art that man has expressed his ideal, his aim, his suffering and his illusions!

From this ancient soil of Roumania in which we have guarded for centuries, side by side with our Latin soul, the vestiges of Roman architecture, I send a greeting to young America, so full of ardor toward a future of art, beauty and civilization.



WHAT ROUMANIA HAS TO OFFER THE ART STUDENT

By BASIL PÂRVAN

Professor in the University of Bucharest, Vice-President of the Roumanian Academy.

Translated by C. U. Clark.

THE territory occupied by the Roumanian people between the Dniester, the Theiss, the Danube and the Black Sea, forms from the artistic standpoint one of the richest known deposits of historical material, and is doubtless the most varied mixture of heterogeneous cultures to be found anywhere in Europe. Excavations below ground, and comparative researches above, confirm its character as a cultural area intermediate between these four cardinal points—the Southeast (Trojan, Milesian, Asiatic Greek, Oriental Greco-Roman, Byzantine, Turkish, Phanariote) and the Northwest on the one side (Pre-historic, Gothic, Germanic); and on the other, the Southwest (the so-called Illyrian in prehistoric times, with ceramics decorated in relief, as the Butmir type; then Roman, Italian-Dalmatian, Serb-Illyrian, pure Italian from the seventeenth century on) and the Northeast (in early days, painted vases of the Petreni-Cucuteni-Dnieper valley type; then Scythian, followed by different forms of Slav-Tatar culture). If we add the influence of Western Gothic architecture and art, which came both through German-Hungarian and German-Polish channels and through Italian-Dalmatian-Serbian (the later route of the Italian Renaissance influence), and the impress of Arab-Persian-Caucasian art which was brought through Constantinople and directly over the Black Sea and through southern Russia, we shall understand

why an archaeologist or art student newly arrived in Roumania is in danger of forming inaccurate generalizations, either by exaggerating the Oriental aspect of Roumanian culture, or by accentuating the Western character of Roumanian life. In fact, this area of some 300,000 square kilometers, occupied by about fifteen million Roumanians, has common boundaries with those four great geographic-historic complexes indicated above, and has developed into a perfect cultural unit through the special ethnic and psychological modification of these four categories of influences.

Historical investigation gives us the certainty that for some 2400 years, from about 500 B. C., we have on this territory a perfect ethnographic unit, at first Dacian, and after Trajan's day, Daco-Roman. The spiritual characteristics of the Daco-Roman people are clearly outlined in their rich and varied popular art, their industrial and their purely ethnographic art. The difference between the Roumanian folk-art and that of the surrounding peoples consists in a treatment of various universally diffused themes in a manner which is more sober (both in drawing and coloring), more distinguished, graceful, subtle and ingenious, and less vulgar in the stylistic moderation and harmony (both functional and ornamental) of cultural manifestations and developments, whether artistic or social. In the same way the factors of civilization and higher art which came

ART AND ARCHAEOLOGY

in from those four directions already specified, underwent in Roumania a fusion similar to that we find in Italy in the art of Niccolò d'Apulia and his successors: ancient Roman elements uniting with the purely Gothic and forming a new entity capable of independent development, alongside both original sources of inspiration. In Roumanian church architecture we can follow in this regard the fusion of Byzantine and Gothic elements on the one hand (like that in Italian art from Giotto on), and on the other, a mixture of Slav and Italian factors.



ANCIENT STONE CROSS IN THE CHURCHYARD OF
RAZVOD, WALLACHIA

For the study of this Roumanian art, Roumania needs to expand her National Museum of Antiquities, to stimulate publication, to organize artistic investigation, excavation, etc. Much has been done. The beautifully illus-

trated volumes of the Bulletin of the Commission on Historic Monuments are comparable with the finest published elsewhere; but the available riches have hardly been touched. Consider Roumania's astonishing wealth of Neolithic, Aeneolithic and Bronze Age sites. Hardly a valley but boasts of some prehistoric settlement, with its bits of flint, horn or bronze. What has been done up to the present in their exploration is mainly the work of amateurs or of foreigners, like Hubert Schmidt at Cucuteni before the war, and Karl Schuchhardt and others in Wallachia, who took advantage of their position as temporary occupants during the war. The important site of Salcutza, southwest of Craiova, the investigation of which had been begun before the war by my fellow-worker Dr. I. Andriesesco, has now been systematically explored, and the results are about to be published. In Transylvania, Dr. Martin Roshca of the Archaeological Museum of Cluj (Kolozsvár, Klausenburg) had done valuable work in prehistoric art before the war, and he will shortly be in a position to resume his investigations. Dr. Julius Martzian had also carried out excellent excavations in Transylvania, with the latest methods of careful preliminary exploration and map-making. By such thorough stratigraphic and typological work, especially with the innumerable *tumuli*, we shall doubtless make rapid headway in the fascinating task of determining the origins of the culture of southeastern Europe in the third, second and first millenniums B. C. Roumania, where these different currents crossed and intermingled, ought to give decisive evidence—witness, for the period of the migrations of peoples, the famous discoveries of Petroasa (published by the Roumanian



CHURCH OF THE MAVRODINIS, WALLACHIA

archaeologist Alexander Odobescu) and those of Sânt Miclaushul Mare (Nagy-Szent Miklos) in the Banat.

Roumania offers the student more or less important ruins and monuments of the classic and Byzantine periods. In the Dobrudja, there is an uninter-

rupted succession of remains from the seventh century B. C. to the seventh century of our era. We have a classic example in my excavations at Histria (Istros), published in the *Annals of the Roumanian Academy* in 1916, and the *Jahrbuch des Deutschen Archäolog-*

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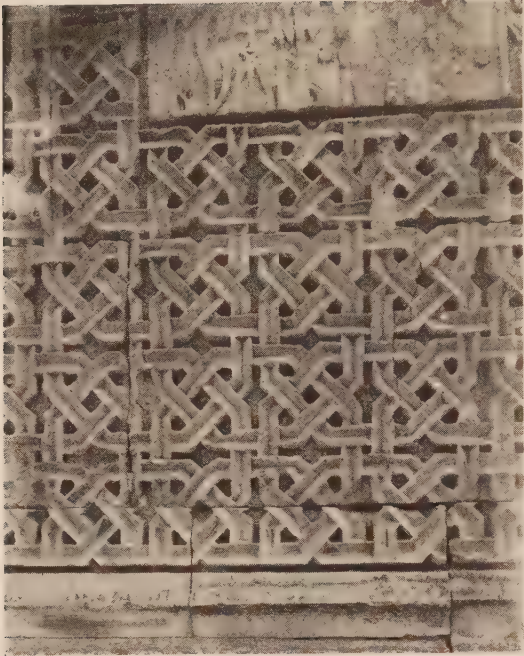
ischen Instituts for 1915. There we found a continuous series of monuments, from proto-Corinthian vases and archaic statuettes of terracotta to the Byzantine walls of Anastasius of about 514 A. D. In the Dobrudja we have still unexcavated Greek cities along the sea, and by the Danube and inland we have Roman towns and camps; everywhere there are Byzantine buildings and fortifications, and a wealth of early Christian basilicas (see my work, *Tropaeum Trajani*), as well as numerous remains from the Byzantine-barbarian period of the fourth to the sixth centuries (see my excavations and investigations at Ulmetum). There are fewer Greco-Roman remains in Moldavia (including the Bucovina and Bessarabia, except the Greek colony Tyras) and Wallachia; still, significant for future students are the Greek amphoræ from Thasos, of the third century B. C., which I found in my excavations at Poiana in Moldavia, and the various antiquities found in the *tumuli*, as e. g., the Ionic bronze vase, of classical times, from Balanoaia near Giurgiu (see my *Castrul dela Poiana* and *Dacia Malvensis* in the Annals of the Roumanian Academy for 1913). On the other hand, western Wallachia (Oltenia), the Banat and Transylvania, which formed the Roman province *Dacia Trajani*, are distinctly rich in Roman antiquities. Here also there have been as yet too few systematic explorations. In recent years, only Dr. Arpad Buday of the Archaeological Museum of Cluj has excavated scientifically at Porolissum. The new Roumanian University of Cluj is predestined to be the center of such investigations for Transylvania. In the Banat and Oltenia, as we approach the Danube, it is striking that we find remains of the Byzantine period also; note

Justinian's *Novella XI*, another proof of the extent of the renewed mastery of the Eastern Roman Empire over this region, which had never been abandoned by its Daco-Roman inhabitants, even after the withdrawal of the legions in 270 (see my *Istoria Creshtinismului daco-roman*). One should bear in mind also that the best-known of Roumanian archaeologists, Dr. Gregory G. Tocilescu, except for his studies on the triumphal monument of Adam-Klissi and on the roads and walls of Roman Dacia, interested himself only in the



XVTH CENTURY CARVED WOOD DOOR OF THE CHURCH
AT TISMANA, OLTENIA

ART AND ARCHAEOLOGY



SCULPTURED DETAIL OF WALL, MONASTERY OF THE MOUNT (ABOUT 1500)

inscriptional side of his discoveries. Frequently his excavations of Roman sites and camps, though thoroughly carried out, remained otherwise unpublished and have been filled in and destroyed. The chief problem of Daco-Roman civilization—how wide and how deep it was—must be solved mainly by the archaeological discoveries of the future, especially since a large share of the Daco-Romans were organized on a rural basis, into *territoria*, with *quinquennales* and *magistri*, and so lived in villages, which from the archaeological point of view represented a modest culture, much like that of prehistoric times.

The importance of studies of medieval monuments in Roumania for the history of European civilization has received fresh confirmation in the recent discoveries of Dr. V. Draghiceanu at Argesh, as epoch-making in some

respects as those of the royal tombs at Mycenae. And there are more of these medieval problems than one might think. Besides the castles and fortresses built by Roumanians and foreigners on our territory, in the Dobrudja, Moldavia, Wallachia and Transylvania; besides the churches, monasteries and monuments of those days; we have innumerable watch-towers, forts, *tumuli* and underground redoubts which cry for investigation. The question of the continuous residence of the Roumanian people in their own country from Trajan's time to ours can only be answered by archaeology, since historical documents almost wholly fail us from 270 to 1200. Furthermore, medieval ruins are so abundant, especially in Transylvania, that an investigation of them is as necessary as of the prehistoric and classic sites. Then there are many isolated objects, of practical use, of industrial or of the fine arts, which belong to the Middle Ages and which can only be saved from destruction by systematic excavation or investigation. Architecture, sculpture and painting (as has just been shown by the royal church at Argesh, where splendid Byzantine frescoes of the fourteenth century have been uncovered beneath four later surfaces) will profit enormously by an archaeological exploration of Roumania's medieval and even later remains.

The student of European art will be still further fascinated by the numerous problems of the origin and development of the manifestations of Roumanian culture. Whence came the Neolithic civilization, with its painted pottery, which we find between the Carpathians and the Dnieper? Whence the civilization of Thrace and Illyria? What is the value

ART AND ARCHAEOLOGY

of the new theories of the Illyrian culture of the Italian Sabellian stocks? Where did the so-called Hungarian (really Transylvanian) bronze art originate? No one has yet described satisfactorily the Greco-Thracian migrations or prehistoric and proto-historic times. Who will trace the relations between Neolithic civilization in Roumania and in East Prussia and Poland on the one hand, the Balkans on the other? We know little about Greek Black Sea civilization; Thracian civilization, even in historic times; the Romans on the lower Danube; the origin of the Roumanian people; the origin and growth of Christianity on the lower Danube; the source and early development of Roumanian architecture, sculpture and painting; Byzantine influence in Roumania; Italian, Dalmatian, Serb and Gothic currents in Roumanian art. Then come a number of stylistic problems—the evolution in Roumania of the Byzantine, the Gothic, the Renaissance and the Baroque; Roumanian painting (Moldavian, Wallachian, Transylvanian); the ornamental arts (sculpture in stone and wood, glazed terracottas, etc.); the industrial arts (in iron and other metals, glass, etc.); the architecture and decoration of the private house; furniture; in fact, an infinity of problems which concern all European art history. We sadly need the immediate publication of catalogues, guides and photographs of the treasures already known and stored, and of manuals which will show the student what is now available,

as a starting-point for further researches.

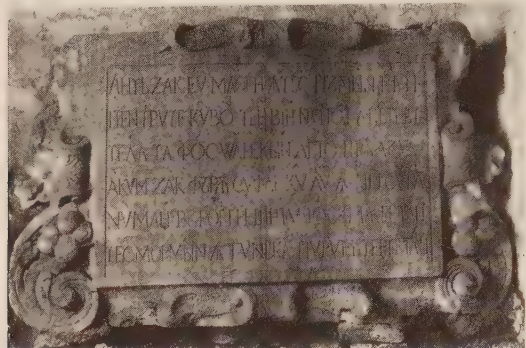
It is interesting to survey the separate divisions of Roumania, for they differ widely in their history and their art. Moldavia (with the Bucovina and Bessarabia) is the classic ground for investigations of the prehistoric and of Roumanian church architecture and art. The problem of Neolithic culture, with its painted pottery, is specifically Moldavian. This culture extends in South Russia to the Dnieper, and whoever studies it must keep up with the Russian excavations and publications. In the same way, Moldavian religious art, which reached a decidedly higher level in general than Wallachian, must be pursued in connection with the Western Polish-Magyar art on the one hand, and the Oriental Russian and Asiatic on the other—witness the external decoration of the church of the Three Hierarchs in Jassy. Armenian funeral monuments are of course a direct manifestation of Oriental art, but they exerted an important influence on Moldavian ornamentation. In conclusion, Moldavian religious painting shows essentially different



THE CASTLE OF MATTHIAS CORVINUS AT HUNEDOARA STILL PRESENTS A
PERFECT MEDIAEVAL PICTURE

ART AND ARCHAEOLOGY

characteristics from Byzantine and Wallachian, and deserves intensive study district by district, so that we may follow in time and space the waves



TOMB OF PRINCE MATEI BASARAB, IN THE CATHEDRAL OF TIRGOVISHTA

of foreign influence which reacted so powerfully in the creation of varying types of Moldavian art.

The Dobrudja (including the Besarabian districts of Ismail and Akkerman—Cetatea-Alba) forms a unit entirely distinct from the rest of Roumania, in its wealth of productions of early Greek art, Greco-Roman, Byzantine and Mussulman art. Here Roumania will have under the open sky on her own soil out-door museums of the Hellenic civilization of classic times; of Greco-Roman and Thraco-Roman civilizations; of Roman profane architecture and early Byzantine church construction; of Roman and Byzantine provincial sculpture and decoration; and of Mohammedan art. When we excavate Histria to its foundations, when we sweep away the various ruins and modern cabins which cover ancient Callatis (Mangalia), we shall have Greece, Italy and Roman Africa at our own doors. Finally, the *tumuli* (which date from every period, but especially Thraco-Scythian and Thraco-Roman in the Dobrudja) very likely conceal treasures like those of southern

Russia. Such excavations would render a Dobrudja Museum at Constantza a most valuable and interesting institution.

Wallachia falls archaeologically into two clearly marked divisions, which are, however, more or less closely allied. The plain of Muntenia, between the Olt and the Sereth, is practically entirely devoid of Roman remains. One has to ascend the valleys of the Teleajen or the Ialomitza, up among the mountains, or go down to the banks of the Danube, before one finds traces of Roman days. In the same way, even in the historical Roumanian period, this territory is almost altogether lacking in remains of higher civilization. On the other hand, it vies with the rest of Roumania in its wealth of prehistoric material, and apparently also in remains of the Getae and of the post-Roman invaders. The hills and mountains to the east of the Olt, Oltenia itself (the western quarter of



THE CATHEDRAL OF ARGES, BUILT IN 1508 BY PRINCE NEAGOE BASARAB, AND PAINTED IN 1546

Wallachia), the Banat and Transylvania all compose a great cultural unit, oriented toward the west and southwest. Here the future investigator



ICON
(XVIIth Century. Wallachia)



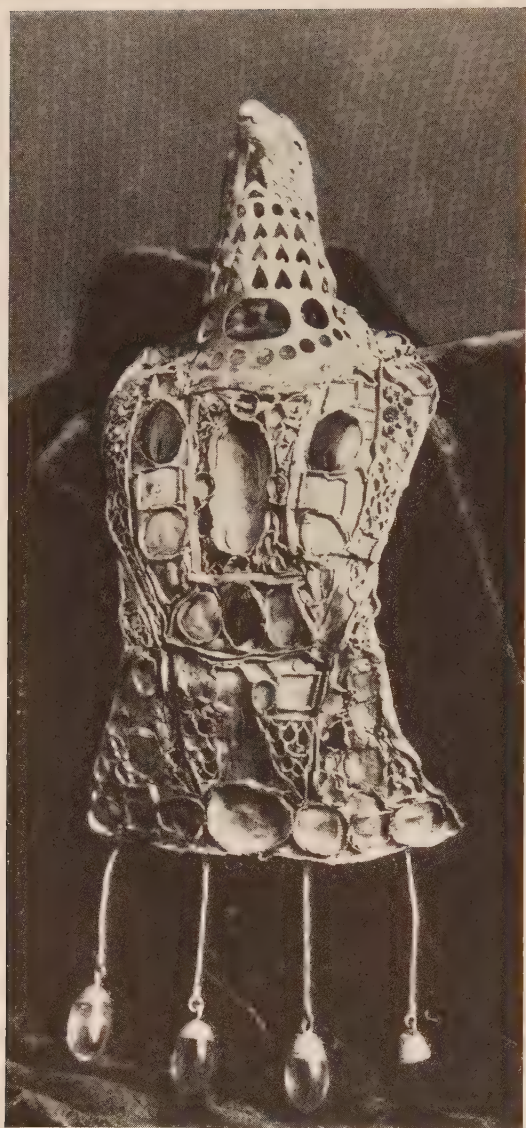
ST. JOHN, THE EVANGELIST
(XVIth Century. Wallachia)

must unravel the ties which in pre-historic, Roman and early Roumanian days connected this region with the lands along the Adriatic; in the Daco-Getic and later Roumanian (after the fifteenth century) periods, with the southeast (both Hellenic and Greco-Roman), with the Aegean south, with Slav-Greek culture, and with Greco-Turkish Byzantium. Its Neolithic art and its Romanesque church architecture came from the southwest and the south. On the other hand, its profane art, and the artistic side of its court and military life, were dominated, as has just been shown again by the recent discoveries at Argesch, by the Ger-

manic northwest, either directly through relations of the ruling families with the Holy Roman Empire, Hungary, Brandenburg, Silesia, Poland, etc., or indirectly through foreign artists and architects in Transylvania.

The Banat is rich in relics of pre-historic times, as well as of Daco-Roman days and the period of the barbarian invasions, but lacks interest for the student of medieval and Renaissance art. Up to the foundation of the principality of Wallachia, the Banat and Oltenia formed a single cultural unit; but after that time, the Banat (being a frontier province) was continually invaded and laid waste, and

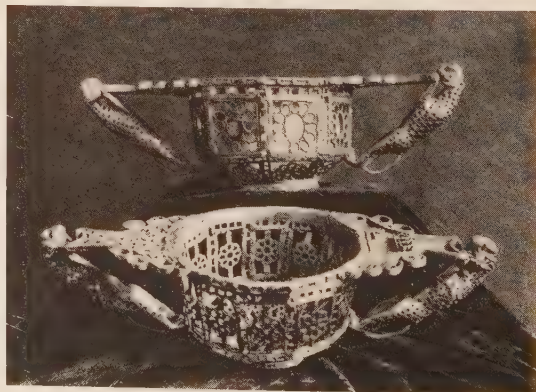
ART AND ARCHAEOLOGY



THE GREAT "FIBULE," IN THE FORM OF A HAWK, IN THE TREASURY OF PIETROASA

offers special interest only to the student of military antiquities. There is, however, a great deal to do here in the field of industrial art, of the architecture and furnishing of private houses, and of ethnographic study; the variety of material available is endless. The Banat falls naturally into several distinct artistic provinces, and each ought to have its own museum.

The most complicated of all the Roumanian territories, in respect to its archaeological and artistic problems, is Transylvania, with the adjacent parts of Hungary. Bordering upon Moldavia to the north and east, Wallachia to the south, and Hungary to the west, and containing within itself German elements coming from as far west as the Rhine, Transylvania forms a genuinely European archaeological museum. All manner of civilizations and influences meet and cross here, beginning with prehistoric times; we find magnificent examples (as at Brashov) of painted vases side by side with the embossed ceramics of Oltenia, the Banat and Illyria. The art student is confronted with an array of fascinating problems; military and private architecture; Church Gothic, which developed here very early, as may be seen from the discoveries of Arpad Buday in his excavations described in the *Dolgozatok* of the Archaeological Museum of Cluj (Koloszvar), published before the reunion of Transylvania with the mother country; Magyar and German industrial art, which here reached a high and characteristic development; Romanesque church architecture in connection with that of the Roumanian Principalities beyond the Carpathians.



AN OCTAGONAL VASE OR CUP, AND (BELOW) A 12-SIDED BASKET, BOTH OF SILVER (TREASURY OF PIETROASA)



SMALL, XVIIITH CENTURY WALLACHIAN VASE AND RELIQUARY OF SILVER AND ENAMELS

Other themes which need treatment are those of the Dacian fortresses and the Daco-Roman fortifications; the western Roman Wall of Dacia, in connection with the great walls of Wallachia and Moldavia; the Roman towns, which would highly repay excavation; the Roman mines and quarries (of gold, salt, marble, etc.); the Dacian and Roman highways. Transylvania offers in addition a most varied and important field to the student of ethnography and of religious history and antiquities; much has already been done in the formation of private collections and small local museums, but the field is inexhaustible.

Roumania presents herself as an indissoluble whole, whose parts may only be understood one in relation with another. This fact must be borne in mind by all students of Rou-

manian art and archaeology. As yet it has been fully realized only by the Roumanian historians and philologists. The divergent national prejudices of the minorities, whether German, Magyar or Slav, must now be laid aside in favor of serious scientific criticism; for the exclusively Oriental viewpoint of the Slav, like the exclusively Western viewpoint of the German-Magyars, must be modified, and brought into relation with the clearly visible cultural and creative evolution on Daco-Roman soil, which has developed continuously from prehistoric days. Special geographic conditions have determined here an eclectic and synthetic civilization. This civilization presents itself from the dawn of time as something different from that of the rest of Eastern Europe, both ethnographically and artistically.



THE CHURCH OF THE THREE HIERARCHS, AT JASSY, IS A MARVEL OF SCULPTURE AND CARVING DATING FROM THE MIDDLE OF THE XVIIITH CENTURY

THE RISE OF ROUMANIAN ART AND ARCHITECTURE

By NICHOLAS IORGA

Professor in the University of Bucharest

Translated by C. U. Clark

BYZANTINE art seemed to have received its death warrant when Constantinople fell before the Turks. To be sure, its latest period (at the end of the thirteenth and beginning of the fourteenth centuries) had seen the penetration of foreign influences, no longer coming from the East, now totally exhausted, but from the West. Venice, Sicily, Dalmatia, Albania and especially the Morea, in whose harbors mingled French crusaders and Italian traders, brought their artistic tastes and traditions into the gates of Byzantium. The famous convent today known as the Kahzieh-Djami, of Constantinople, the churches of Mount Athos, those of Saloniki, nobler in their proportions, the smaller monasteries of Misithra, where ruled Paleologues, cousins of the Emperor, represent this late phase of foreign infiltration from the Latin world, with all its clarity and joyousness, its reality and life, together with the deep religious faith which underlay its artistic creations.

But when Mohammed's Janissaries occupied the ruined barracks of the last defenders of Eastern Rome, when Saloniki was torn from its temporary Venetian allegiance and passed also under the Sultan's yoke, when the Morea lost both its Greek dynasts and its Latin knights—this new art, which was in full development, vitalized by these currents from the West, had for the moment only a single refuge, guaranteed by the formal engagement

of the victor: the Holy Mount of Athos. This shelter was, however, in no position to encourage the further growth of this new artistic movement. The scattered monasteries of the Chalcidic Peninsula were now reduced to their local revenues, were subjected time and again to invasion and extortion, were several times forced to pay ransom to greedy tyrants; so their few monks had no incentive to new building or decoration. The architecture, painting and sculpture of this new era which was dawning for what had been Byzantium, as well as for the rest of Europe, needed for its development a rich, free and Christian country, where the Church could expect devoted sacrifices for its advancement, and where the throne would offer encouragement and employment to artists.

All these conditions were fulfilled in the Roumanian territories. Wallachia, the so-called "Principality of All the Roumanian Country," had taken its rise about the middle of the thirteenth century, with Argesh as its capital, and was already united about 1300. Moldavia, founded by Roumanian emigrants from the Hungarian county of Maramuresh, dates from about 1350. The Roumanian peasantry were energetic and full of vitality, excellent soldiers and politically gifted; their land-owning aristocracy, the boyars, were ambitious and devout—and this at a time when Balkan Christianity was crumbling away at every touch of the Turk; their church organization tried

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THE CHURCH OF ARGESH, BUILT UNDER PRINCE BASARAB IN 1352, AND RESTORED BY RALPH THE BLACK IN 1377

to make up for the lack of a middle class by ostentatious display and by a primitive patriarchal system. The structure was strengthened by an influx of Greeks and Serbs who sought on Roumanian territory the security which the Turks denied them elsewhere. Thus it fell to the two Principalities to carry on the artistic and cultural traditions of Byzantium, transmitted by the Slavo-Byzantines of the Danube region.

A monk of Athos, Nicodemus, who was both Greek and Slav—and perhaps Roumanian also through his Macedonian forebears—brought in the artistic tradition of the monasteries where he had spent a large share of his life, on a small scale, to be sure, but impressive in its mysticism. Passing through the Serb provinces already threatened by the Ottoman power, to the north bank of the Danube, he found at last the

Christian security of which he was in search, guaranteed both by the Wallachian prince (at that moment Ladislaus-Vladislav, then Mircea the Great) and by the King of Hungary, Louis the Great, predecessor of the Emperor Sigismund. We do not possess even the ruins of the monastery of Voditza, on the very bank of the river, which was his first foundation. Later invasions have destroyed all trace of it. Tismana, up in the northeast, among chestnut woods under the summits of the Carpathians, has kept its powerful walls, and something of the original plan of its chapel, a Byzantine fourteenth-century construction, entirely worked over in the sixteenth. Cozia, up on its height above the Olt, whose waters rush along directly under the very walls of its tiny chapel, preserves today only the general outline of its



DETAIL OF THE RICHLY SCULPTURED WALLS AND TOWER, CHURCH OF THE THREE HIERARCHS, JASSY

ART AND ARCHAEOLOGY



FRESCOS OF PRINCESS ANA AND PRINCE RADU (RALPH) THE "BLACK,"
IN THE EPISCOPAL BASILICA OF ARGESH

original plan. Its church has been rebuilt in harmony with the new art of the seventeenth century; the mortuary chapel opposite, a splendid relic, is only a century older. Across the Argesh, at Cotmeana, there is nothing left but a modest village church.

With the Rule of Mt. Athos, this imported architecture made its way far beyond the Olt, with the founding of monastery chapels in the depths of the forests, on the edge of mountain

lakes, even in growing towns. When the capital city, Argesh, called a Serb Metropolitan from a town on the other shore of the Danube, he came to a church already well fitted to receive and welcome him. This *Biserica Domneasca* (princely, i. e., palace-church) had doubtless been begun by 1350, when the church organization was established. It has come down to us in its entirety, with its central dome, of elegant outline, and its double rows of unadorned columns, an impoverished replica of the ancient basilica (whence the Roumanian word for church; *biserica*, originally *baseareca*). Recent excavations have brought to light in most fortunate fashion the tombs of the Prince-Founder, Basarab, who probably died in 1352, and of his

family. His skeleton was perfectly preserved, still draped with remnants of rich robes adorned with countless tiny pearls; the pattern of the ancient *moiré* could still be made out; the gold buttons shone out from the darkness of the stone sepulchre, and on the belt, at the tip of a finger, gleamed a massive signet ring of the same metal. In every tomb were found rings of precious metal, of western workmanship. These princes, whose wealth and taste are thus



THE RUINED ICONOSTASIS OF THE CHURCH OF THE SFANTI IMPARATI AT TIRGOVISHTE



ALL THAT IS LEFT OF THE CHURCH OF THE SFÂNTII IMPARAȚI, AT TÎRGOVIȘTE

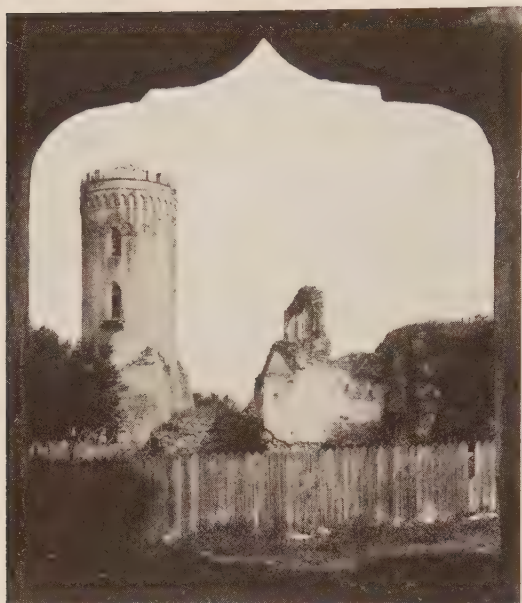
attested, were redoubtable enough to be termed "very powerful enemies" by the King of Hungary, and one of the daughters was able to marry the Palatine of Hungary, second dignitary of the kingdom, and a scion of the Polish royal family of the Piasts.

But what makes Curtea-de-Argesh (the Court of Argesh) a pilgrimage spot for art students is its painting, which in artistic value surpasses all else the East can offer at this moment. Under modern additions, and earlier frescoes of the sixteenth and seventeenth centuries, remarkable in themselves, have now been laid bare majestic types and scenes, with broad and tranquil countenances and flowing robes, with something of the serenity of Giotto's figures in the Scrovegni Chapel at Padua. The date can be fixed by Greek and Slav descriptions and by *graffitti* on the walls of the fourteenth century. It is

doubtless the work of Greek masters of the Oriental school, but they evidently utilized earlier designs or had come under the influence of the new art then arising in Italy—which would not be surprising, in view of Basarab's relations with the West.

We are certain of Venetian influence—either direct or through her Dalmatian outposts—in the church of Deal ("hill"), or St. Nicholas of the Vineyards, near Tîrgoviște, the third capital of Wallachia (the second, Campulung, an ancient Teutonic settlement, has lost its ancient monastery as well as the royal chapel, and even the tomb of Basarab's son is housed in a comparatively modern edifice). The Deal church, a square stone building, with sculptured plaques to right and left of the entrance, is clearly Venetian in style; and the inscription, still in Slav, for Roumanian was not adopted

ART AND ARCHAEOLOGY



RUINS OF THE PRINCELY PALACE OF TIRGOVISHTÉ

for such purposes till the end of the century, is written in Cyrillic characters of altogether Western aspect. Unfortunately the paintings were long ago destroyed, so that those of Argesh, with their Italian air, remain unique.

Neagoe, one of the successors of Ralph (Radu) the Great (founder of the Deal monastery), married a Serb princess with imperial ambitions; their son bore the Byzantine name of Theodosius. Their desire to surpass earlier magnificence led them to redecorate the new convent church of Argesh and the metropolitan church of Targovishte, which had several times been worked over and recently entirely torn down. With the help of Oriental architects, sculptors and even painters from Transylvania (one a pupil of Veit Stoss), as well as native artists, he presented his country with a strangely beautiful building. The new church of Argesh at once became famous for its tilted towers, its flower-embroidered reliefs, its brilliant fields of gold and azure, and the paintings which adorned it within.

These had not entirely vanished at the time of the restoration of the building at the hands of Viollet-le-Duc. Even yet figures like the St. George, with his helmet resting on his shoulder, and his hair falling down in long curly waves, standing alert with sword in eager hand, have a surprising reminiscence of Albert Dürer himself, whose spirit penetrated through Transylvania into this Wallachia which had now long been reconquered by the traditions of Oriental art.

Furthermore, the West had used other channels for extending its influence in this domain, ever since the first years of the rebirth of the Roumanian provinces. Poland sent painters to the first of the Moldavian princes



A DETAIL OF THE SCULPTURED WALLS OF THE CHURCH OF THE THREE HIERARCHS AT JASSY

ART AND ARCHAEOLOGY

who succeeded in making his country into a definite political unit—Alexander the Good, early in the fifteenth century. Married to a Lithuanian princess, this grandson of a Roman Catholic who had founded at Sereth a Dominican monastery (there must have been a Franciscan also), spent large sums to provide his wife with a church of her own faith in the ancient capital of Baia; we can still see the supports of its arches, which have long since collapsed. There must have been a palace close by this church, in which a newly appointed bishop officiated. Simultaneously this

same Gothic art entered also from Transylvania, where numerous small churches, of exquisitely harmonious proportions, sometimes sheltered even Roumanian bishops, as at Vad and at Feleac, near Cluj. And we must not lose sight of the influence of Italian art, radiating from the city of Moncastro (Cetatea-Alba, Akkerman) held by the Genoese even after 1400, when the Moldavians took over all the adjacent Bessarabian territory.

Thus we arrive at the epoch of Stephen the Great. For nearly half a century (1457-1504) Moldavia, with



THE CHURCH OF ST. GEORGE, AT SUCEAVA, BUCOWINA



THE LONELY MONASTERY OF ST. STEFAN IN THE WINDY HILLS AT HOREZ, OR THE PLACE OF OWLS

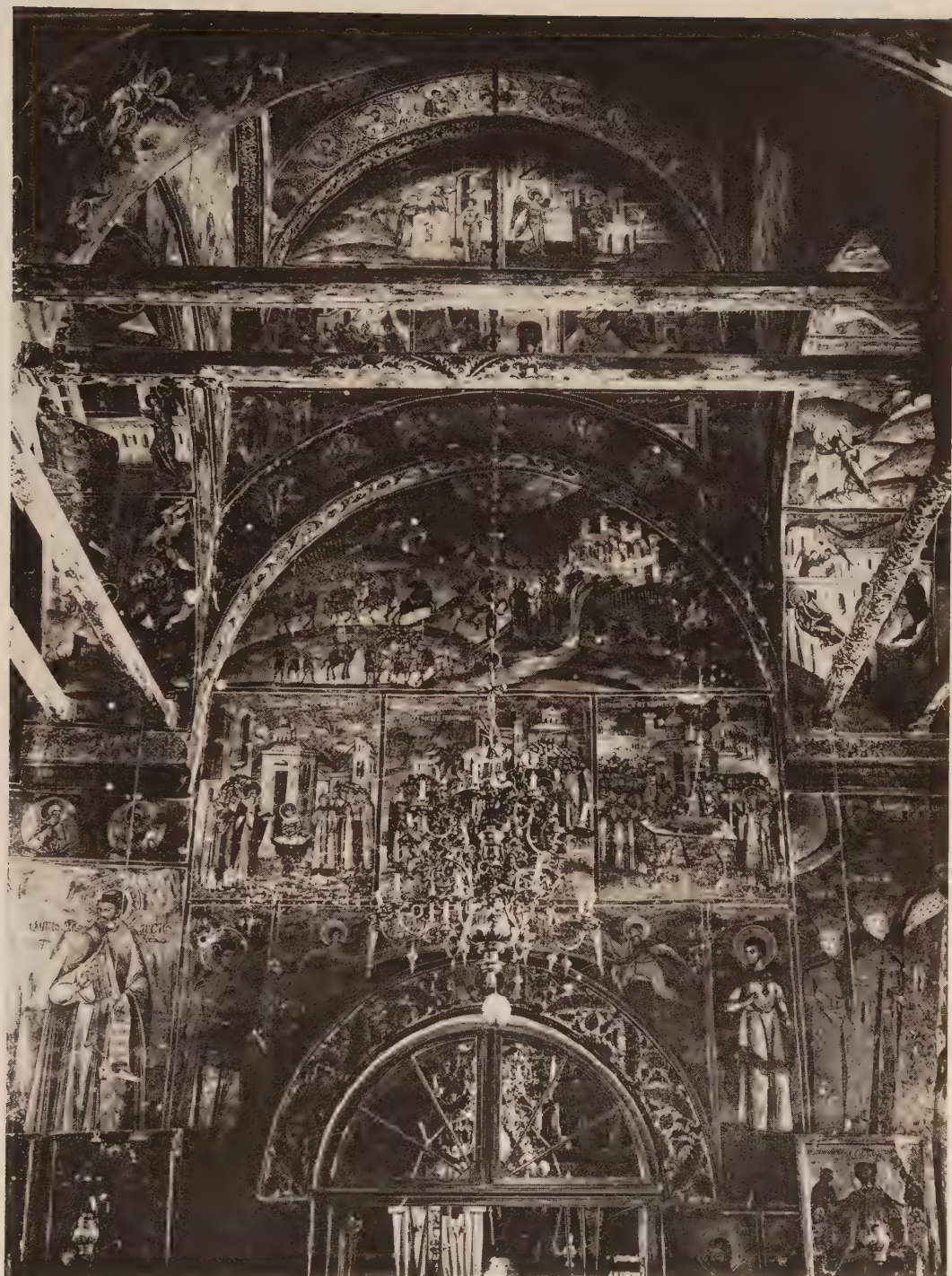
weapons in hand, maintained her independence against Pole, Hungarian and Turk, and only yielded to the latter after heroic struggles and on terms which assured her of autonomy in the broadest sense of the word, at the price of an annual payment of tribute to the Porte. Stephen was not merely a great warrior; he was a most devout Christian, and an indefatigable founder of churches and monasteries. These have mostly come down to us. They have the importance of faithfully preserving the record of the foreign currents which affected their art; but they have far greater value in that they are the first representatives of a genuine native Roumanian artistic movement.

Our best examples of this are the monasteries of Moldovitz, and of Neamtz, the churches of Jassy, Dorohoiu, Papautz (near Botoshani) and particularly of Piatra (at Neamtz). The church is cruciform, like those of Athos, with a long *poignée* lying between the *pronaos*, where gathered the women (on Mount Athos, the laity), and the nave itself, the *naos*, for the men (on Mount Athos, the monks). The two rounded wings contained the stalls. The altar was shut off by a screen of sculptured stone or carved wood. This was all

Oriental; but the sculptures about the doors, the narrow windows (except those of the façade, which was without a door, the entrance being to the right) were Gothic. The superposed and interwoven arches supporting the light



THE MOLDAVIAN NATIONAL COAT OF ARMS APPEARS IN THE SCULPTURE OF MANY CHURCHES, AS HERE ON THE WALLS OF THE HOREZ MONASTERY



THE VIVIDLY FRESCOED INTERIOR OF THE CHAPEL OF THE HOREZ MONASTERY PICTURES BOTH SACRED AND PROFANE HISTORY



CLOISTER ARCADE OF THE MONASTERY OF HOREZ

ART AND ARCHAEOLOGY



AT THE STAIRDOOR IN THE COURTYARD, MONASTERY OF HOREZ (1700)

dome are a new creation, and the shingled roof is not a mere covering, but brings out with elastic grace the lines of the building. On the outside, the grayish tone of the stone blocks is relieved by the bright red of the bricks and the brilliant hues of the enameled plaques. The stone foundation projects somewhat beyond the walls. Up under the roof, above the higher row of niches, runs a frieze of terracotta discs in brown, blue, yellow and red, whose gay colors light up the whole building, and lend it something of the bright gladness of the Oriental sunlight.

Now these elements are borrowed from the peasant house, the spontaneous creation of a people of outspoken character, cordial friendliness and smiling hospitality. These projecting foundations, this roof which rises and falls like a living creature, these bright colors, these terracotta plaques which recall the flowerpots sheltered under

the overhanging eaves, all spring from the treasure-house of popular art. They date from an incalculable antiquity, for their origins, like those of the other Balkan peoples—not to mention the Scandinavians, who are the ancient Goths of the Dnieper and the Dniester—arise from the ancestral civilization of the Thraco-Illyrians.

Before continuing our study of what constitutes the national contribution to Roumanian art, in connection with the climate and with the conditions of peasant life, we must make mention of the remarkable beauty of the painting of that period. In the second half of the fifteenth century, it assumes a graver aspect; but from the beginning of the sixteenth, the infinite wealth of the figures invades even the outer walls; the figures spring forth, full of light, from a deep sky-blue background, as at Voronetz, or in the small church at Cozia, or from an even



THE CHURCH OF ST. NICHOLAS IN DOROHOI, BUILT IN THE XVTH CENTURY BY STEPHEN THE GREAT, PRINCE OF MOLDAVIA

ART AND ARCHAEOLOGY



THE CHURCH OF SCOICA, COUNTY OF GORJ, WAS BUILT AT THE BEGINNING OF THE XVIIITH CENTURY

darker green, as at Sucevitza. The influence of Italian art is evident, and the best critics agree in assigning them a value above all that the East had put forth since the great frescos of Argesh, which are chiefly remarkable for their drawing. Nor must we neglect the accessory arts—Transylvanian goldsmiths' work, Byzantine robes and embroideries, crosses in filigree, vases, *ciboria*, tapestries, the woven monument-curtains bearing the portrait of the occupant of the tomb, hammered silver book-bindings, manuscripts whose miniatures, in a development extending over two centuries, are well worthy of comparison with the product of contemporary Western Europe.

The Moldavian type of church architecture already created evolves and develops. At Po-brata, Slatina, Galata,

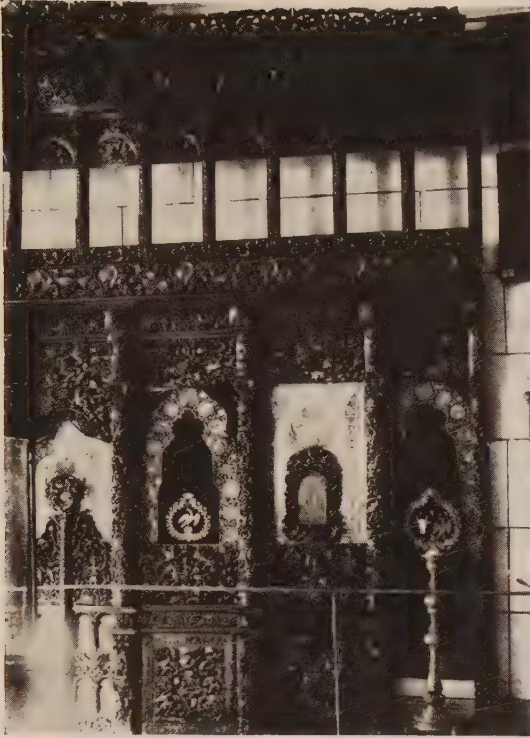
in the Three Hierarchs at Jassy, we see it providing a separate enclosure for the marble tombs of the princes; twin towers crown its walls, upheld by Gothic flying buttresses. In the last-named church Oriental sculptors carved and gilded every stone and made out of it a work of art. But from the sixteenth century on it was Wallachia that carried on this type, now become the characteristic church architecture of all Roumania. Patterning after the modest balustrade of the peasant house, all overhung with flowers, the church added an open peristyle before the main entrance, flooded with sunlight and fragrant in spring with the perfume of the roses and other flowers of the neighboring cemetery; here the children received their singing lessons from the choir-master, and all the rest of the day this *pridvor* (for they keep the Church Slav word) remained open for their games.

For the two or three hundred years following, countless churches in this style arose from one end of the Roumanian territories to the other; it was



THE MASSIVE SILVER BINDING OF THE GOSPELS, IN THE CATHEDRAL OF ST. GEORGE "THE NEW"

ART AND ARCHAEOLOGY



THE ELABORATE ICONOSTASIS OF THE CHURCH OF COTROCENI, NEAR BUCHAREST (XVIIITH CENTURY)

the supreme manifestation of the national spirit. Since the Roumanian people had developed infinite ingenuity in working wool, wood and even stone, there was a ceaseless progress in decoration, of astonishing richness. The buildings of the wealthy Prince Constantine Brancovan (1688-1714) furnish the proof of this, with their bright paintings on a rich blue field, in which one notes the influence of the great Venetians. Palaces worthy to contain these paintings were built for Brancovan at Mogoshoaia, near Bucharest, and elsewhere. In Bucharest itself the *catapetasma* of St. George the New is a surpassing creation of wood-carving. We can follow this style also in the splendid church of the monastery of Vacareshti, built by the Greek who followed Brancovan, Nicholas Mavrocordato, and in the chapel of the Bishop of Stauropeis in the center of Buch-

arest, engraved like a reliquary. The altar-screens, the panels enclosing the doors and windows, the capitals of the columns, offer material for a new chapter in the history of art.

Here end the artistic creations of the Roumanian race. The nineteenth century, especially in its second half, did nothing but contaminate and ruin. The upper classes failed to show the peasant's genius for harmonizing the influences which beat upon this meeting-point of so many diverse civilizations. Now that the treasures of ancient Roumanian art have attracted general attention, we must hope that they will bear other fruit on their native heath than a labored and awkward imitation, and that their inspiration will not be confined to bestowing fresh and original themes upon foreign artists.



THE MONASTERY OF COMANA WAS BUILT UNDER SERBAN CANTACUZENE IN 1699. THIS PAVILION OVERLOOKS THE RIVER



THE CHURCH OF PRINCESS BALASHA, AT BUCHAREST



THE PRINCELY PALACE OF THE BRANCOVANS AT MOGOSHOAIA, NEAR BUCHAREST

A ROUMANIAN LOUIS XIV: BRANCOVAN

By PRINCESS MARTHE BIBESCO

Translated by Arthur Stanley Riggs

IF some astrologist had cast the horoscope of the earth when the XVIIth century was born, the world might, perhaps, have been seen to be placed under the sign of beauty. When I travelled in Persia I was astonished to find everything of the time of the Shah Abbas incessantly glorified. All the great structures of Ispahan are due to him: the largest palaces, the loveliest gardens, the noblest squares. The rascally vendors of antiquities describe anything as "a real Shah-Abbas"—and demand an inflated price from the foreign traveler, since this Shah Abbas was the great "Sun King" of Ispahan, and a contemporary of Louis XIV.

The same thing occurs in China, while in France it is not only Versailles which is glorious, but the least of the little town-halls and local *mairies*. In Roumania—if we choose to believe the stars responsible—a new flourishing of the arts was felt during the reign of a prince celebrated for his wealth, his munificence and the length of his reign. Constantine Brancovan, contemporary of the Magnificent Louis of France, was the Roumanian "Sun King" whose effulgence gave life and vigor to architecture. Great builder of palaces, and not less of churches and convents, he dedicated to the glory of God more than forty edifices. To his

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COLUMNS OF 1702 IN THE PALACE OF MOGOSHOAIA

own glory he reared eleven others, of which the most noted, and the only one which has defied the tooth of time and the ravages of man, is the Palace of Mogoshoaia. This summer residence is the sole survivor of the civil architecture of the XVIIth century, in which Roumania was once so rich—the only boast of a once brilliantly edified country.

Long periods of public misfortunes and of invasions have made our country the poorest in art treasures among the Latin peoples in all Europe. The palace built by Brancovan gives us the measure of what the world has lost in beauty by the continuous oppression of the Roumanian race, placed between the Christian anvil and the pagan hammer—daughter of Rome, but crucified at the crossroads of the universe, where Tatar and Magyar, Teuton and

Turk were constantly at one another's throats.

For this harassed country the reign of Brancovan was an epoch of respite. Ferocious neighbors for the moment slackened their grip a little. Immediately life dared to bud once more from the ravaged soil, and an architecture was born, only to be stifled by a renewal of the barbarian onslaughts. Its remains will suffice to prove that the Roumanians were dowered with that innate power of constructional ability inherited by every people bearing the impress of Rome: an architectural sense or feeling shared in common with other races of the same general origin. France, Italy, Spain and Portugal brought their fruit to maturity. But Roumania, so impeded in her growth, may be likened to a tree shaken while in full bloom.

All strangers visiting Mogoshoaia are astonished to learn that this palace was reared in the second half of the XVIIth century, when they would willingly believe from its appearance that it is older than that by centuries. To one entering the chapel and considering the frescoes revealed there, this impression of antiquity is augmented. An Italian visitor to whom I once showed the church could scarcely believe it dated only from 1688, the frescoes conveying to him a distinct impression of the XIth century. They speak eloquently of the harshness of a climate where winter lingers obstinately. They remind me of those gardens in mountainous countries where the lilies will not bloom save in mid-summer, or of the lilies-of-the-valley whose bloom is retarded half a year by the artificial frosts expert horticulturists know how to cast around them to hold back their flowering. This arrestation of the development of the

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arts which, for their flowering in stone, is marked by centuries, was the result of the great national misfortunes.

At Mogoshoaia, where Renaissance grace mingles with Romanic massiveness and majesty, one finds in the church paintings of the primitive school and, in the semicircular arches of the palace, domes and pendentive vaults such as are to be seen at Ravenna in the tomb of Galla Placida. This archaism in a structure raised at a single effort by a prince of the XVIIth century, is the best example imaginable of the retarding of creative vigor imposed upon the Roumanians by a brutal oppression. Remote from the land of their nativity, cut off from all sources of natural inspiration by savage enemies, this remarkable people none the less continued steadfastly to manifest their peculiar genius through the welter of barbarism surrounding them. The Venetian Spring arrived for them but tardily; yet it reached them notwithstanding. After touching the Dalmatian coast, it vanished until it touched the Danubian plain. When one bids adieu to Spalato, to Ragusa the beautiful, there intervenes a long



A SCULPTURED PANEL (WITH AN INSCRIPTION IN CYRILLIC CHARACTER) FROM THE ROYAL PALACE AT POTLOGI, BUILT UNDER BRANCOVAN IN 1698
(SEE PAGE 43)

and featureless journey before one again encounters anything recalling Venice. One has to go as far as the marshes surrounding Bucharest to find in the loggia of the Brancovan Palace the same proportions as those of the Ca' d'Oro.

Mogoshoaia, with its sculptured stone balconies and colonnaded terrace, deeply move all who love the sun of the Adriatic. Merely to see a façade of the Grand Canal reflected in this Wallachian pond is to muse over the destiny of this Latin race—separated from the great ethnic body that is Rome by space, by time, and by all the misfortunes of history—faithful in its dreams to the world which gave it birth, and reestablishing upon the borders of the destroyed empire its spiritual hegemony.

Of all the races along the Lower Danube, the Roumanians alone did not submit passively to the Mussulman



A FLORID BIT OF CARVING FROM THE PALACE OF MOGOSHOAIA

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yoke. Their reigning princes were, until the XVIIIth century, vassals in name only, and they preserved the power to build which a race in bondage never knows. In the XVIIth century the delayed florescence blossomed hardily. Brancovan, so many times victorious at arms, celebrated his triumphs by rearing votive churches and palaces.

His edifices have a triple character: Roman by virtue of their massive walls constructed of slim bricks embedded in a thicker layer of mortar; Venetian by their stone balconies and lacustrine orientation; Andalusian in the trilobate arcades bequeathed by the Moors to all the Latins of the East. Mogoșoaia Palace represents the perfection of these three elements which, mingling so far from their places of origin, give it a marvellous value and the supernatural charm of a vision. Spring and summer residence, house of pleasure for the sovereign, standing but three miles from the capital, Mogoșoaia typifies the perfect Roumanian style. It fuses coherently the aspira-

tions of the whole race, morally exiled and lost upon a little Latin island all but submerged in the rabble of peoples without art. Representative of the princely power, it stands forth like a patent of nobility for the nation.

Roumanian history follows the same law as architecture. Equally anachronistic, its pages are rubricked by martyrs at a time when martyrdom had vanished from the rest of Europe. Brancovan, dragged a prisoner of the Turks to Constantinople with all his family, was ordered to abjure his Christianity. When he haughtily refused, he was beheaded in the presence of the Sultan—August 15, 1714—at Seraglio Point, after he had been compelled to see the heads of his young sons fall before his very eyes.

La Mottray, a French traveler who marvelled at the beauty of Mogoșoaia, tells graphically how he passed the night at the palace, transformed by the Turks into a *han*, or inn for wagon-drivers, in an endeavor "to desecrate this magnificent edifice". An excellent judge of architecture, the Frenchman was delighted by the beauty of its columns, its richly sculptured capitals, and the elaborately carved stone balconies which ornament its façades. Having visited Constantinople, and seen the flimsy palaces of wood and plaster reared by the Turks upon the remains of Byzantium, he ridiculed these precarious structures as the erections of parvenu nomads who had thrust their way into Europe from the East, and observed tartly that since leaving Venice he had not elsewhere found a single building worth looking at, much less worth living in. So Mogoșoaia wrung from him the first cry of admiration. He declared it to be the perfect monument, constructed *à l'euro péenne*.



FUNERARY TAPESTRY OF 1600 FROM THE THREE HIERARCHS, JASSY. THIS PALL IS OF BLACK GENOESE VELVET EMBROIDERED WITH GOLD AND PEARLS

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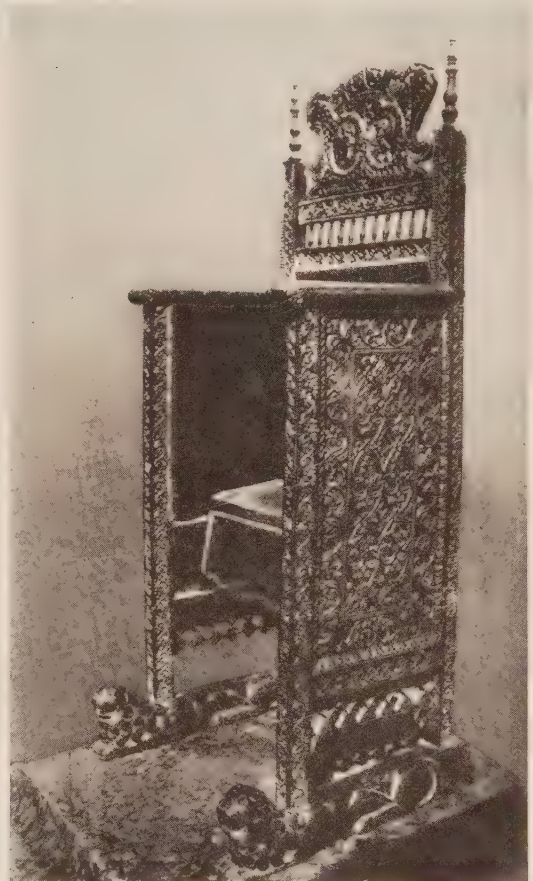


SILVER CHANDELIER FROM THE MONASTERY OF HOREZ

After the murder of its builder, Mogoshoaia knew for many long years that abasement of which La Mottray tells with a pathos touching indeed in a stranger. But the wife of the martyred Prince, Marie Brancovan, a woman of rare courage and gifts, was to know before the end of her life the sweetness of well-merited revenge. A Princess of the Holy Roman Empire, she managed to wrest a practical value out of this illusory title from the Emperor at Vienne. Softening the heart of the Khan of the Crimea, who held her prisoner by order of the Sultan, she filled his seraglio with her adherents, and the churches of Roumania echoed with the prayers she inspired. No less than fifteen years elapsed before she came back into her own and regained her immense estates. I have before me the will of this modern Niobe who, of all her children, had managed to save

but one, the youngest, from the slaughter—a nurse, devoted beyond even the limits of maternal affection, had substituted her own child.

To this last ill-starred scion of the Brancovans, otherwise immolated to the glory of the Christ Redeemer, Princess Marie bequeathed the despoiled Palace of Mogoshoaia and her thirty-two estates on both sides of the river Olt. But the times were hard; an alien family held the throne vacated by the last native prince; the sceptre was put up at auction, and the Phanariote princes assumed it according to the caprice of the Sultan—or rather, according to the needs of his treasury.



THRONE OF ROUMANIAN PRINCES AT THE BEGINNING OF THE XVIIIth CENTURY

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The last of the Brancovans hid his riches. The splendid palaces of the XVIIth century crumbled into ruin before the end of the XVIIIth. Gregory Brancovan, grandson of the martyred Prince, had to flee for his life from the blazing Mogoshoaia during the popular rising of 1821, led by Tudor Vladimiresco. By the beginning of the XIXth century the greater part of Prince Constantine's edifices had ceased to exist. His churches and monasteries, however, still stood, thanks to that sentiment which as a rule arrests human violence on the threshold of the sanctuary. Mogoshoaia, half-burnt, became the haunt of owls in winter and of swallows in summer.

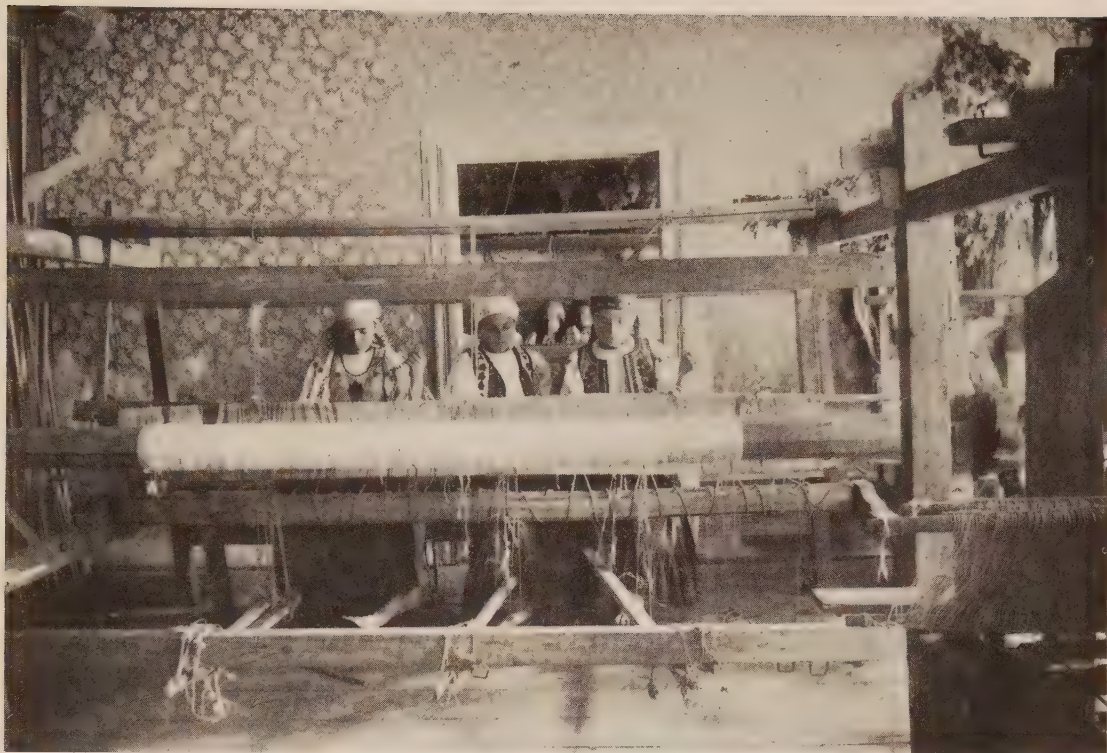
At last, however, better days came for the palace on the banks of the Colentina, and, by marriage, it returned to the reigning family. The last Brancovan Princess married Prince George Demetrius Bibesco, ruler of Wallachia. The shadow, however, had not yet lifted, as one might have hoped, and under the menace of the revolution of 1848, Prince Bibesco was forced to abdicate. Once again the chances for restoration vanished, as the family emigrated to France where, in 1870, two of the Prince's sons fought in the French Army. One of them, Prince Nicholas, married a daughter of the Duke of Elchingen, and returned to Roumania, making Mogoshoaia his residence and commencing the restoration of the Brancovan palace. With that event coincided the last vestige

of the XVIIth century Roumanian splendor, and the appearance on the horizon of a fresh peril. Viollet-le-Duc exercised a powerful influence over Prince Nicholas, and plans were drawn which, had they been executed, would have resulted in profound modifications. The failure of the Prince's sugar industry, on which he depended for his revenues, prevented the carrying out of the ambitious plan, and Prince Nicholas died without ever having occupied the mansion of his ancestors, abandoned now for more than a century.

Not until 1913, five generations after the Prince who built it, was it possible to hope that we might bring life again to this enchanting Palace of Mogoshoaia. The disastrous spirit which exercised Viollet-le-Duc and his disciples was conspicuously absent from this second attempt at restoration. That scrupulous regard for antiquity and consolidation of its remains today honored throughout Italy, actuated Signor Domenico Rupolo, Superintendent of Historic Monuments of Venice, in his work on Mogoshoaia.

Once more—was it, perhaps the last time?—the palace was endangered when in the World War it was the target of hostile airmen. Escaping as if by miracle from the destructive forces which pursued it, this hardy witness of the XVIIth century will recall to future generations that one of the finest flowers of Latin civilization was borne by the branch extending farthest from the trunk.





ROUMANIAN GIRLS WEAVING

ROUMANIAN PEASANT ART

By G. O. OPRESCU

IT IS only during the last thirty or forty years that attention has been drawn to the wonderful treasures of peasant art in our own and other countries. A happy reaction has lately taken place: Roumanian popular art and that of other nations has won many admirers.

Unfortunately, however, many cheap imitations have cropped up and drawn into the train of fashion that which once stood aloof. As a result of this increased interest, a new impetus was given to popular art in Central and Eastern Europe, and to these parts the attention of the student will be mainly directed.

We cannot lay too much stress on the fact that the original peasant home-industries—the result of many centuries' experience and tradition—have very little in common with the wholesale, commonplace produce of modern industry. What characterizes Roumanian peasant work is, on the one hand, the wonderful paradoxical blending of primitive taste and extreme refinement which it has in common with many artistic products of Oriental countries and, on the other, the artist's personal touch, dependent on his skill and visual qualities. The great artistic and documentary value of this work cannot be doubted.

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Among the peoples known for their artistic creativeness the Roumanians hold an important place. Today a numerous, homogeneous people, they present a curious mixture of the harmony- and order-loving Latin, of the ardent and impressionable Thracian—Renan says that poetry attached even to a Thracian's drunken state—and the sentimental Slav. One would expect to find in a country of such varying aspects with roads from north to south crossing others from east to west, many diverse and contrasting artistic notes. And, in fact, many characteristics of our artistic work are to be found in that of our neighbors. As regards

technique and some of the colors and designs, the same are used by most of these peoples.

But, although we find more finished work with some of them, more finely-woven rugs, for instance, with the Serbians of the Pirot or those of Macedonia, more richly decorated pottery with the Saxons and more carefully carved wooden articles with the Szecklers, I maintain that our popular art is in advance of that of other countries, particularly with respect to the great variety and, at the same time, the unity of purpose which it presents. No other people can claim to have produced such interesting work in the whole of the artistic field; nowhere can we find a greater unity; in spite of the apparent diversity, no other popular art shows a more clear and definite singular impulse.

The Roumanian woman does not pride herself on overcoming difficulties, but on producing works of art. She readily sacrifices the less important parts of the work to let the chief parts stand out more clearly; she alternates white spaces with colored designs to create a more striking effect. The embroidery, seen from a distance, is remarkable because of the rhythm of white and color; when closely examined it cannot but strike one because of the imaginative designs and the delicate stitches.

All the articles with which we are concerned are of common, everyday use. They are not, to use Dr. Haberlandt's expression, "Sunday in the peasants' life," but can more readily be compared to his daily bread. Through the pleasant shapes and bright colors, the glazing of the pottery and the silky shine of the wool, the great variety of carved designs and warm shades of the rugs, a more cheerful,



ROUMANIAN WOMAN IN PEASANT COSTUME. THESE WOMEN GROW THE FLAX, SPIN THE THREAD, WEAVE AND DYE THE FABRIC AT HOME

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comfortable note is introduced into the peasants' dull existence.

The men specialize in pottery and wood-carving, leaving the other home-industries to woman. She clothes the entire family from head to foot, does the spinning and weaving and dyeing of all woollen and silk materials. The dyeing is done according to old family recipes which are handed down from one generation to another. The colors are extracted for the most part from the juice of plants or from the soil.

Although the designs and choice of colors follow upon the path of tradition and are characteristic of a certain geographical region (generally a valley), they nevertheless present an infinite variety. The most striking fact is that in spite of certain artistic restrictions inherent in the technique of the work, it is almost impossible to find two alike among the vast multitude of designs. The artist never relies on a given model, and the work is the child of his fancy. The most modern painter could not surpass some of the vivid harmonies of color (green, orange, violet, and especially red) which our women use.

The variety of articles manufactured is endless, and the costumes differ according to region. All this work is genuine and of the best; cheap imitations are not known by the peasants. The wool is carefully spun and has all the softness and shine of silk when woven; the color never fades; on the contrary, it becomes more pleasing.



ROUMANIAN PEASANTS FROM BLAJ, TRANSYLVANIA, IN TYPICAL NATIVE COSTUME

The glazing on the pottery is rich, transparent, warm, gleaming like precious stone, and reminds us of the similar products we sometimes come across in Persia and Asia Minor. A beautiful Roumanian work of art is a delight not only to the eye but also to the touch.

Of all the peasant work, the embroidery is that most appreciated abroad. It adorns the women's garments and in some parts of the country also the men's. We find it on shoulders, sleeves, collars, cuffs, hems. The long garment the women wear is at the same time a blouse and an underskirt, only just covered by a woollen homespun or embroidered skirt. It is wide, so as to allow of free movements, and tied round the waist by long, embroidered bands called *bete*. The sleeve, by far the most important part from the artistic point of view, descends in ample folds from the collar, and is frequently gathered in at the wrist. The embroidery on the shoulder is generally of a different pattern from that on the sleeve. They are separated by a white space, hardly ever colored, and covered

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with a particular stitch called *incret*, or *gather*, which we do not come across elsewhere. In some parts of the country, the streams of embroidery adorning the sleeves—*rauri*—are not perpendicular to the work on the shoulder, but are placed at an angle of forty-five degrees. The designs on the front piece and those on the back, as well as those on the hem, all differ from the designs on the sleeves.

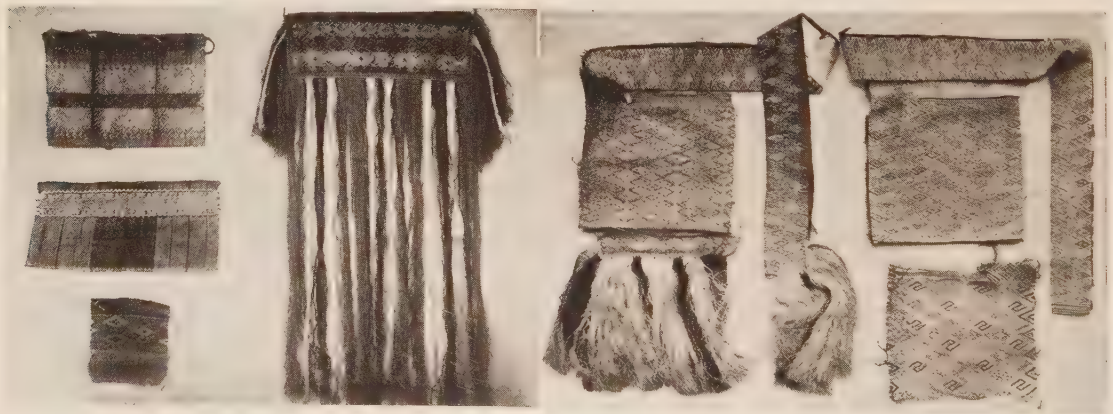
In former days, the materials used for embroidery were wool or goats' hair, and the cloth made of linen or hemp; in more recent times, silk and cotton have taken the place of wool and are sometimes combined with spangles and gold or silver threads. The same floral and geometrical figures and, occasionally, animals of conventional design, are found in some of the kerchiefs and towels. The colors which recur mostly are violet, yellow, blue, green, orange, all shades of red, and black, which often predominates (it is interesting to note that black is seldom used by peoples of other countries). Exceptionally, we find more than two of these colors combined in one work. In the Banat (the southwestern part of Roumania), where a marked preference for vividly colored

homespuns is shown, we find clothes decorated only with drawn thread work or white and gold embroidery.

The married women attach a great importance to their headgear; the girls do not generally cover their heads. We see the most unexpected and varied headdresses: a long silken kerchief with floral designs at the end, so delicately worked that it is difficult to distinguish it from lace; an embroidered kerchief; an ample piece of material with embroidered margin and which is placed on a wire or wooden frame. The Banatian *conciu*, woven with silk and gold or silver threads, is certainly among the richest and most beautiful work that Roumanian women ever produced.

As regards technique and even design the cotton fabrics used for gowns and skirts bear such an extraordinary resemblance to the Coptic tissues of popular origin that certain exhibits of the Musée de Tissus (Lyon) could easily be mistaken for the work of our peasant women.

Strips of material with ornaments of stripes extending from side to side are worn round the body, gathered or pleated, or else a rectangular piece with



APRONS FROM BANAT WITH THE TYPICAL TRANSVERSAL STRIPS. (SEE NEXT PAGE FOR DESCRIPTION)
THE CONCIU, OR HEADDRESS FROM BANAT, MADE OF MANY-COLORED SILKS WORN WITH GOLD AND SILVER THREADS



MANY-COLORED PEASANT APRONS FROM DIFFERENT REGIONS

ornaments along the edge is worn hanging down from the waist. Again, in other parts of the country, instead of the skirt we see two short aprons, also striped, one worn in front, the other at the back. The figures and designs are most varied: conventional floral patterns, human, animal or geometrical figures, sometimes a mixture of these different elements. The Banat aprons are distinctive, formed by long, multi-colored fringes, held together by transversal strips, generally hand-woven in the same manner as the *conciu*.

The rugs and carpets can be grouped with the homespun materials. We are justly proud of this work, both on

account of the dimensions and color schemes, wealth of decoration and artistic composition. The ornamental designs are either geometrical, floral and animal, or a mixture of both. In technique they can be compared to the Germanic rugs as well as to Western tapestry. We find them in the home of every Roumanian, but principally in Little Wallachia (Oltenia), where the most remarkable specimens of carpeting and *oprege* (the aprons already described) are found.

Enclosed in a three-fold border, on an alternately dark and light ground, is a wealth of floral ornaments. A string of corollas forms a central line from which run symmetrical leaves

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and boughs, or else baskets containing a great profusion of flowers. Occasionally, we find birds, fish or human figures alternating with floral designs. The general effect is gay and most original—nothing could be brighter, more decorative and original than those color symphonies, placed sometimes on a dark Mediterranean-blue, sometimes on a brilliant light-blue, green, yellow or violet background. If we compare our rugs to those manufactured by Serbian peasants, we find the latter too much influenced by Turkish art and too monotonous in their characteristic white and red color schemes. The carpets of Little Wallachia would be difficult to equal.

Bessarabian rugs, which form the other important group of carpets, lack the Wallachians' character and unity. Leaves and garlands are thrown about in capricious windings; some of the minor details are too much emphasized and there is a general tendency to use dull grey or brown colors, although the scale of Bessarabian tints is richer than others.

With great patience, the women also apply their taste and skill to the decoration of eggs. When they do not follow their own imagination they look for inspiration to the world of plants and use wild or garden flowers on geometrical figures as models.

Men and women generally cooperate in the earthenware industry. After the man has moulded an article his wife or daughter gives it a decorative glazing. From the earliest days the inhabitants of this region have made this sort of pottery, admirably shaped, glazed in red and white, frequently decorated by designs traced with a sharp-edged tool and the indentation filled with calcarous earth.

Our prehistoric remains are ex-

tremely interesting in this respect and offer a wide field for research. Some of the shapes have been handed down from ancient times. In different parts of Wallachia and Moldavia we find to this day vases of Mediterranean shape, the origin of which can be traced back to the remotest age.

A striking fact which the student of Roumanian art cannot help noticing is the difference of shape and design which exists between the work produced on the opposite slopes of the Carpathians. A certain resemblance between our Wallachian and Moldavian work and that of the Persians and other Eastern peoples is very noticeable. On the other hand, in the Trans-Carpathian regions a marked Western influence is felt. By their contact with the Saxons and Szecklers of Transylvania, the Roumanians have adopted some of the newer designs imported from Austria, Hungary, Moravia and Slovakia.

We find, however, distinct types of pottery made by the peasants of Transylvania. These types show a tendency to simplify the Western patterns; the glazing retains, nevertheless, all the transparency and richness our eyes are accustomed to.

An art entirely reserved to the men is that of wood-carving. In the long hours of a summer's day the shepherd breaks up his reverie to carve wooden articles which are to serve as tokens of love. The sweetheart's distaff is always thus decorated and so are most of the articles in daily use. Handles, cudgels, distaffs are sometimes colored and often adorned with carving of geometrical design.

It is no easy task to analyze the psychology of the Roumanian, which makes him long to combine usefulness and beauty. We can say about him

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what has been said of all peoples who have created a popular art, that he has been endowed by Nature with the divine gift of understanding and producing beauty. We must not forget when we try to trace the origin of Roumanian peasant art that we descend from a people who highly appreciated artistic decorations on clothing

tively new and hardly any of them date back further than one hundred and fifty or two hundred years. We have no documents allowing us to make any definite statements about an earlier period. I am inclined to consider the XVIIIth century as the Golden Age of our popular art. Since a certain well-being is necessary for the de-



THE OLTENIAN RUGS ARE RICH AND HANDSOME

and articles of everyday use. The little we know about the Thracians points to the same tendencies that we find among our peasants today. The costumes they wear do not differ from those worn by the Dacians (a branch of the Thracian stock) as we see them on Trajan's column.

The articles described are compara-

velopment of art, we must conclude that the XVIIIth and early XIXth centuries cannot have been so dark a period as is generally assumed. Another and more important conclusion is that the region richest in popular art is that which philology and history show us to have been the cradle of the Roumanian nation.

THE ART OF STUCCO IN ROUMANIA

By PRINCESS MARTHE BIBESCO

Translated by Charles Upson Clark

ROUMANIA, which forms a curiously isolated island at the extreme limit of the Latin world, has had the rare good fortune to preserve in the bosoms of her people some artistic traditions which have perished elsewhere in Europe. One of the most interesting is that of mural decoration in bas-relief—the art of stucco. Hampered in its development by centuries of misfortune, by invasions so frequent that they may be compared to inundations as regular as the tides, this art was never lost—the sense for artistic decoration has never abandoned the Roumanians. The instinctive desire to beautify one's home, alive among all the Latin peoples, has survived here, in spite of the cycles of devastation which have overspread the country; and in this essay, devoted to mural decoration, we shall see how a tradition may remain vigorous through all the misfortunes of history, how it has been preserved in that great reservoir of life-giving energy, the soul of a people.

The desire to create externally, on the walls of one's abode, the image of that inner world one carries in one's soul, has haunted the human spirit from the Cromagnons in their caves, down to the wall-paper manufacturers of today. The Roumanians have shown themselves faithful to this ambition for graphic creation all through their history. We shall see it expressed on the walls of churches, palaces and hovels. The instinct which in the seventeenth century brought into being such rich floral decoration on the outer walls of the church of Fundeni Doamnei is the same that created the in-

terior decoration of the palaces of Brancovan, at Potlogi, Mogoshoaia, Tirgovesti, and is identical with that which guided the untrained hand of the peasant, a mere village craftsman, to whom is due the Mycenaean decoration on the walls of Minister Duca's home in Bucharest.

We shall illustrate this study by examples taken respectively from religious, secular and popular art, thus proving that Roumania possesses a living tradition comparable to a fruit-tree which has run wild, ready for new graftings, and covered with blossoms every springtime.

I. THE CHURCH OF THE SONG OF SONGS

Three kilometers out of Bucharest, branching off from the highway to the monastery of Plumbovitz, a short, deep-rutted road leads to the village of Fundeni Doamnei. On the outskirts of the hamlet, right beside the road and hardly veiled by a ruinous brick wall and a few wild plum-trees which have shot up among neglected tombs, rises Fundeni-la-Dame, still completely covered with stucco, adorned with blossoms from the ground upward, a model of ensemble decoration without a weak spot, a delicate and perfect garment, a robe worthy of the Shulamite. On the façade we find a rose-vine theme, both many-petaled garden roses and the simple sweet-briar, combined with the narcissus. Beside them, in vases of truly Arabic elegance, are the sunflower and the iris, the carnation with its butterfly antennae, and that old-fashioned garden flower

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we used to call "the imperial crown". There are tall lilies; here, an almond tree covered with fruit, a vine loaded with clusters of grapes, the soaring trunk of a palm bursting forth into fronds; two peacocks perched on the brink of a fountain are trying to catch its twin streams in their beaks; a blossoming apple-tree covers all one panel with its starry branches.

poem, carried over into mural decoration in 1699, is still legible, it is because in Roumania only religious monuments have had some chance of being respected by the invader, more keenly interested in securing the material than the spiritual goods of the nation.

II. THE PALACE OF POTLOGI

While this church in bloom is



A ROUMANIAN PEASANT DECORATOR'S IDEA OF SPRING IS THE ESSENCE OF NAÏVETÉ

How can one help thinking of the Song of Songs in the church this spring-time? "I raised thee up under the apple tree . . . A fountain of gardens, a well of living waters . . . The vines with the tender grape give a good smell . . . I am the rose of Sharon and the lily of the valleys." If this Biblical

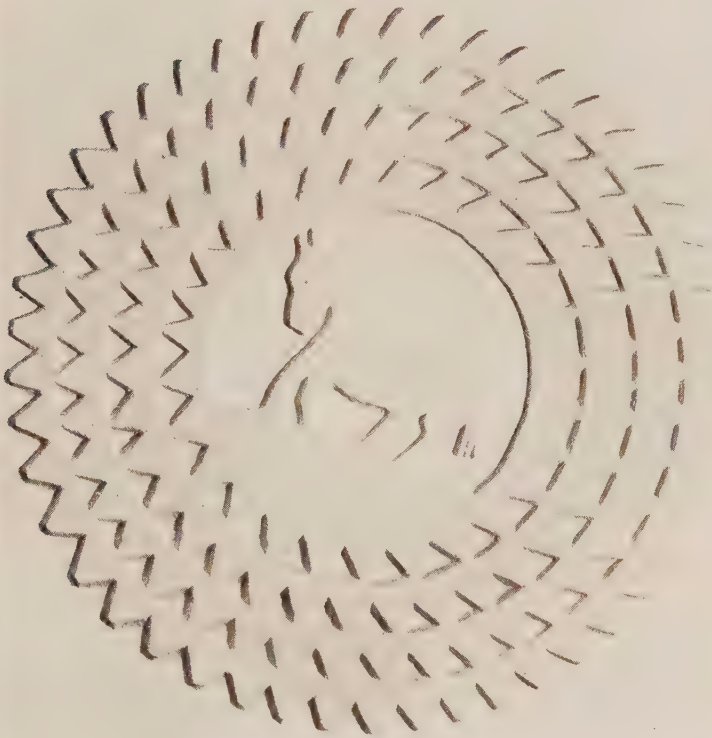
guarded by the Commission on Historical Monuments, the old princely residence at Potlogi, with stuccos of the same period and value as those of Fundeni, is gradually crumbling away in forgetfulness. The Palace of Potlogi, built in the reign of Brancovan and one of the numerous abodes of

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this Roumanian Louis XIV, has had to withstand not merely the ravages of time but also inheritance by the female line of this prince. The preservation of the artistic heritage of a people is really assured only under the laws of England, where the eldest son is nothing but a kind of museum director, recognized (but not paid) by the State. For three centuries the destiny of this magnificent building has been to belong to sisters who bequeathed it to their heiresses, who left it in their turn to their daughters, mistresses today of this abandoned domain. And all these

ladies had husbands who followed other interests, owned other properties, so that Potlogi has become the living image of the house divided against itself; its absent mistresses never authorized repairs on the palace they never visited. When the last invader vanished, no pious hand rekindled the fire, or even closed the gates left ajar, or the open windows, against the winter wind, the final conqueror. The neighboring farmers quietly completed the ruin; what remained in the palace to guard against the storm was carried off and utilized in their cottages. In

my childhood I talked with an aged relative, contemporary of our great-grandmothers, who had seen Potlogi still dwelt in; today it is only a mass of crumbling brick-work; but its delicate stucco flora, tenacious as an actual ivy plant, is spread over its ruins even yet. Two door-ways are preserved, of a pure and elegant style. One speculates, on seeing them and trying to imagine their context, on what may have been the refinements of Roumanian civilization in the seventeenth century; and one appreciates the abysmal drop from that chaste and masterly art to all these arbitrary barbarities we see in present-day Roumanian style, which shrieks forth of some bastard union



THE MODERN ROUMANIAN'S INNOCENT SYMBOLIZING OF THE SUN-MYTH
AFTER THE MYCENEAN MANNER

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SAN MINIATO LIVES AGAIN IN SUCH A STUCCO PIECE
AS THIS

between Byzantium, Munich and Nancy.

The stuccos of the Palace of Potlogi are fated to perish. Nothing, not even a shielding of planks, shelters them from the claws of the rain or the teeth of the sun. But for the shepherds wandering with their flocks, for the countless generations of peasants who have followed one another in the Wallachian plain, only arising from the earth to lie down again in it like their harvests, the example offered by these ruins and others like them, has not been lost. The decoration which was worthy of the house of a prince, worthy of the House of God, was admired by these untutored eyes, and has become en-

grafted on the popular memory; and the tradition, which withered away above, has taken on new vigor below. Thus when an old linden perishes, shoots spring up through the turf all about it, and the tree is replaced by a forest.

III. THE VILLAGE DECORATORS

Four whitewashed walls, an unsubstantial wooden colonnade forming both peristyle and balcony, a roof high and steeply slanting, so as to throw off the heavy snow and the murderous rays of the summer sun—that is the Roumanian abode, the original cell, the cubic house, as the peasant architect



"THE PRIMITIVE HAS NO TROUBLE IN REVIVING THE
PRIMITIVE—HE IS GENUINELY NAÏVE"

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conceives it, after the immemorial traditions of the Latin order. This house must be white—white inside, white outside, like the shirt of the man who lives in it. The Slav loves color, stripes, the red or green shirt; where the Slav paints in color, the Roumanian whitewashes. His instinct tells him of a white-robed people who conquered the universe. The house should not only be white like the peasant's *camasha*, it should be adorned like it also. Stucco is transposed embroidery. Many villages, down in the plain as well as on the slopes of the mountains, have their houses enlivened with these modest ornamental bas-reliefs. A frieze, a door-jamb or a window-frame, a vase, a bouquet, some birds, a horse, a conventionalized tree—it needs nothing more elaborate to kindle the quick imagination of peoples with a ready wit, who do not need to have their lessons repeated to them.

These stucco decorations, executed in 1923 for M. Jean Duca, Minister of Foreign Affairs, by one of those unspoiled village decorators of whom there are thousands still to be found in Roumania, if one would only look for them, have the character, the purity of outline, the specific accent of what we conventionally call "the archaic style." The tradition of mural decoration, adopted by the people, was necessarily rejuvenated on contact with them. It took on the popular qualities, sincerity, poetry, freshness. The Roumanian peasant of today creates

this art of ancient days as naturally as he breathes. This primitive has no trouble in reviving the primitive; and what differentiates him from the modern decorator who tries deliberately to return to the ancient processes, is that he is genuinely naïve, and can create nothing but what is naïve. If the birds he sets on the tips of the branches, as he finishes a bouquet in a vase, are identical with those wrought on the façade of San Miniato in Florence by a ninth-century decorator, this Wallachian peasant does not know it. He merely wanted to complete his idea of spring, as represented by the leaves, with the voice of spring, as represented by the bird. And when he drew this horse, in the center of this toothed wheel, he had no idea that he was symbolizing the solar myth after the manner of the Mycenaeans. From that same reservoir of imperishable poetry, the soul of a people, Shakespeare and Dante, and Homer before them, have drawn the water which brought them immortality.

For a tradition to live, the people must keep it alive; only the people have the power of perpetuating the fruitful virtues of the race. The tradition of decorating walls will never die in Roumania, so long as the desire of glorifying the sun and the spring, of creating their image in the home, shall pass from father to son in the villages, rising from the mysterious longings of a passionate and superstitious peasantry.



NOTES AND COMMENTS

A Czechoslovakian archaeological expedition has recently excavated the site of the ancient Greek city of Kyme, on the west coast of Asia Minor. On the acropolis one house, possibly that of a potter, yielded a quantity of beautiful ceramics, many decorated with highly colored figures in relief. Dr. A. Salac, of the University of Prague, was in charge. Near the potter's house he found a IVth century Ionian temple, originally dedicated to the Goddess of Fruition and later to Isis and Osiris. Numerous statues were discovered in a separate room near the door, including a IVth century B. C. head of Aphrodite, the marble torso of a child, two little green stone statues of Egyptian origin with hieroglyphs on their bases, and a number of carved reliefs and inscriptions. Close beside the temple is the ancient waterworks, with earthen pipe conduits. The wealth and size of the city were indicated by excavations on a second site. A third study was made of the "agora-forum," a Roman square, the side walls of which were uncovered and found to be plated with thin marble. In the local cemetery a sandstone sarcophagus was exhumed which apparently was plundered ages ago, though it still contained a few objects. This is the first systematic exploration of Kyme.

Sweden has begun excavating the ancient fortified Iron Age city or strong-point of Ismantorp, on the island of Oeland. It is a circular site with nine gates in the walls, and foundations for ninety-two houses.

Sir W. M. Flinders Petrie, in a recent letter to ART AND ARCHAEOLOGY calls attention to the repetition in these columns of an error in the following words: "The find in Sind is not of the Vth or VIth century B. C., as was erroneously reported at first. It is really the most important discovery ever made in India, revealing the pre-Aryan culture connected with the Sumerians of Babylonia, a new world of archaeology You may like to know that the British School of Archaeology in Egypt has three expeditions this winter: one to explore further the earliest civilization at the back of the Fayum, extending to 13,000 B. C.; second, to trace more of the earliest pre-Chellean men of modern type on the high desert of Egypt; and third, research in the hundreds of stone-chambered tumuli of the Bahrein Islands of the Persian Gulf."

Five thousand years ago the ladies of Kish were evidently models of fashion, and took the best of care to retain their personal elegance. Professor Langdon, of the Oxford-Field Museum Expedition, reports at length upon the results of the excavations of burial sites in the ancient sands of Mesopotamia. Copper razors, a fish-hook, and elaborate copper hand-mirror used by some lady of quality, copper vanity-cases containing pincers, tongs—and at times even nail-files—paint-dishes and the stubs of brushes used for touching up lips, cheeks and brows, were part of the romantic evidence unearthed of the lives and ambitions of the men and women who lived five milleniums ago where now only the jackal prowls.

"There is nothing new under the sun," is a saying that has again been proved true, this time by Howard Carter, who found jars of cosmetics still plastic and fragrant in King Tut-Ankh-Amen's tomb. And now

London beauty experts are analyzing these ancient preparations with the idea of preparing the same things for the women of today.

A HIDDEN TEMPLE OF DEMETER IN SICILY

Professor Paolo Orsi, Director of the Syracuse (Sicily) Museum, assisted by Dr. Pirro Marconi, last spring began excavations at Girgenti, Sicily, which have yielded extremely important results. The cost of the work was defrayed by an English enthusiast, Captain Alexander Hardcastle. As reported by the *Illustrated London News*, the discoveries were made in the so-called Oratory of Phalaris, in the great Temple of Hera, in an Hellenistic portico not far from the Temple of the Dioscuri, and, most important of all, in the little Norman church of San Biagio on the slope of the Rupe Atenea (Athena's Rock).

Completely hidden within the desolate-looking old church was discovered a "temple of the simplest form, a rectangular cell about 100 feet long by 45 wide, without columns, with a wide doorway looking toward the east, flanked by stout antae (pilasters) and approached by three steps entirely lacking in the decorative elements which became essential at a later date. . . . In it we see the oldest sacred building erected in the city after the founding of the Greek colony," about 582 B. C. Beyond question the temple belongs to the latter half of the sixth century B. C. Votive lamps of a form peculiar to Sicily were found in great numbers around the altar, and as they have already been thoroughly identified with the worship of the chthonic deities—especially with Demeter and Persephone—it seems clear that it was "precisely these divinities who were venerated in the most ancient sanctuary of Akragas." Other confirmatory evidence was found in the presence of clay busts of Persephone—votive offerings, like others found years ago nearby and now in the Syracuse Museum.

The rim of a great terra cotta platter was also found. Its modelling in low relief of racing chariots and of victories is spirited and fascinating. Professor Orsi assigns it to the earlier half of the sixth century before our era.

Governor James G. Scrugham of Nevada is responsible for the discovery of a vast and hitherto unknown city of the Pueblos in the Moapa Valley. The excavations were carried on by Professor M. R. Harrington, of the Heye Foundation, assisted by Mr. Louis Shellbach. The existence of the site has been known since 1827, but it remained for Governor Scrugham to find references to it in State documents and request prospectors to report any unusual traces of early civilization to him.

The Museum News in a recent issue reports that important discoveries have been made in the Etowah Mounds at Cartersville, Ga., by W. K. Moorehead, of Phillips Andover, and Gerald Towle. Mr. Moorehead announced:

"Some twenty-four burials were found, most of which were in stone cists unusually well constructed. One grave contained a wooden ball or sphere covered with thin copper bearing the image of a serpent in relief. A ceremonial, or problematical, flint dagger twenty-six and a quarter inches long accompanied the

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burial. So far as is known this is the fourth longest chipped implement in the world. The flaking is as fine as that on the average arrowhead. In another grave the survey secured a copper plate fourteen inches long on which is stamped a human figure almost Mayan in its character. On the reverse of this plate was a mass of finely woven cloth of which a piece 8 x 5 inches was secured intact. Associated with other copper plates were fragments of textiles of different design and weave from that previously found in the mounds. Two broken stone idols were taken from a small stone cist in the top of the mound. The engraved shells found with several of the burials portray the elk or deer-man, the thunderbird and certain cosmic symbols. Upon a cylindrical stone is engraved the plumed serpent and a terra cotta human head has over the forehead a sun symbol distinctly southern in concept. The motifs exhibited in the copper designs are totally unlike those of the Ohio Valley, but closely parallel designs found by Myer on copper in the neighborhood of Chattanooga."

Oil wells are shortly to be drilled down through an old Indian Cemetery at Bunola, Pa., near Monongahela City. Excavations to remove the skeletons have been begun by the Monongahela Valley Historical and Museum Association. Thus far four have been removed, one of them that of a giant squaw who had been seven feet four inches tall. "Turning over in one's grave" is more than an amiable fiction in the Monongahela Valley, for already three other cemeteries have been destroyed, one to make way for a railroad, one for a coal-mine and one for a mill.

In 1916, when Italy entered the World War, she confiscated the magnificent old Palazzo Venezia in Rome from the Austrians, who for many years had owned and maintained it as their Embassy. Now the stately pile is being transformed into a State palace as the official reception place of the Italian Government, and, in all probability, as the official residence of the Premier. Built in 1456 by the Venetian Paul Barbo, who later ascended the papal throne as Paul II, the palace was constructed on a scale of both size and magnificence that entitle it to rank among the foremost examples of civil architecture in the world. Its main hall is even larger than the noted Galerie des Glaces at Versailles. The Austrians found it so large and so lofty (an upper row of windows was necessary to light it properly), that they divided it into two stories. They also committed the unpardonable offense of defacing and covering with whitewash beautiful and important frescoes by Bramante and Mantegna. Fortunately many of these can be restored. The repairs and restoration are in the very capable hands of Senator Corrado Ricci, the critic and author, Sig. Federico Harmanin, Curator of the Museum, Sig. Luigi Marangoni, who established himself firmly as the restorer of the basilica of S. Marco in Venice, and Count Volpi, the minister of finance, who will be remembered by readers of ART AND ARCHAEOLOGY through his connection with the archaeological discoveries in Leptis Magna and Sabratha. It is expected that the Palace will be ready for use within another year.

A SUGGESTION FOR MUSEUMS

The Cincinnati Museum has worked out a most ingenious method of attracting visitors to itself by selling "package-tickets" to both individuals and business houses. In reply to a request for information

from ART AND ARCHAEOLOGY, Mr. J. H. Gest, the Director of the Cincinnati Museum Association, writes:

"At the moment I cannot tell you to what extent package-tickets are sold by other museums, but my impression is that it is not in general use. At the beginning with us these tickets were offered ten for one dollar, when we had no free days, and the single admissions were twenty-five cents. They were bought at that time by individuals who came frequently. The dollar unit of sale was rather small to apply to business houses, so we adopted the ten-dollar unit in their case offering a hundred tickets for that amount. As a matter of fact we still sell at the door ten tickets for one dollar to any person desiring them. A business house that could not use the annual membership can buy a ten-dollar package of tickets and give them out to employees in the manner described in our report. So this method of attracting visitors seems to serve a purpose that is not covered by the usual annual membership. It seems to be a comparatively easy means of raising some additional revenue that could be extended doubtless very much beyond the point to which we have developed it."

A news dispatch from Culver City, California, home of moving-pictures, states that an enormous "set" representing the Colosseum at Rome is being built on a 60-acre lot there at a cost of \$300,000. The moving-picture actors who will appear in the picture will number 10,000—if we may believe the inspired publicity agents.

Signor Arturo Toscanini, formerly one of the conductors of the Metropolitan Opera in New York, recently expressed his opinion of jazz "music" somewhat bluntly. The noted conductor had listened to a number of ultra-modern compositions during the September International Festival of Contemporary Music in Venice. "Thank God," he observed after the final notes, "it is over. Now we can disinfect the theatre. My impression? It is utmost nausea!"

Charles B. Falls was one of the exhibitors recently at the Art Centre in New York, which showed a very interesting collection of printed silks designed by contemporary American artists. Mr. Falls made the motives of his designs, called "Inca" and "Maya," highly suggestive of the inspiration to be found in ancient American civilizations.

The entire Leverhulme Collection of books, pictures, drawings, furniture, *objets d'art*, and so on, formed by the late Lord Leverhulme and housed in his residence at Hampstead, has been brought to America.

ART AND ARCHAEOLOGY has received from a Paris manufacturer of lantern slides an announcement that he has a collection of 40,000 subjects suitable for projection. Teachers and students interested in lantern slides at a lower price than can be had here, may communicate with the Editor for details. The subjects cover the mechanic arts and industry, agriculture, viticulture, medicine, photomicrography in medicine, hygiene, travel, history, literature, the fine arts, botany, zoology, histology, experimental geology, general phenomena of optics, and humor.

A vanished industry and a relic of early civilization in this country has been presented by Col. E. H. R. Green to the people of Connecticut in the form of the former

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whaling ship *Charles W. Morgan*, now beached at his estate near New Bedford. Beside the vessel, which he has had rerigged and refurnished complete, Col. Green has had constructed the likeness of an old-time New Bedford whaling wharf, covered with all the casks and gear of a whaler loading for a cruise. This unique museum has an equally astonishing curator in the person of an old-time New Bedford whaling skipper, Captain George F. Tilton, who adds the final touch of poetry to an important and unusual leaf preserved from the log of the past.

A colossal statue of Don Quixote de la Mancha, mounted upon Rosinante and accompanied by the faithful Sancho Panza, is to be erected in the plain of El Toboso, Spain, where Dulcinea was born. The figures will be twenty times life-size and will cost about six million dollars, if the press dispatches are to be believed. The Mayor of Toledo heads the Committee of Cervantists who are endeavoring to raise the 40,000,000 pesetas needed.

Professor Charles R. Morey, in charge of the School of Classical Studies in Rome, reports an enrollment of 47 students, 11 of whom are visitors, and 9 other holders of fellowships from other institutions. The usual program is being followed.

The Cleveland Museum of Art has put on exhibition a composite gathering of its recent acquisitions, together with the best works from all its departments, in the belief that art speaks a universal language, and that paintings, lacquered wooden heads, bronze mirrors, Greek sepulchral reliefs, Buddhist panels, velvet rugs and so forth make an harmonious whole.

Spain has decided to declare the entire city of Toledo a National Monument to save it from the vandal hand of moderns who wanted to destroy several priceless buildings facing the Moorish Zocodover to make room for modern commercial structures. A new city or suburb will be built on the plain of Castile outside the ancient city walls to care for growth and expansion.

DID INDIAN STONE ARCHITECTURE EVOLVE FROM WOODEN STRUCTURE?

K. N. Sitaram, in a lengthy article on "The Esoteric Basis of Indian Art," in a recent number of *Shama'a*, of Madras, says among other interesting things:

"... The Rani *gumpha* at Udayagiri next claims our attention, as it also only too well illustrates our thesis that the origin of Indian stone architecture was from a wooden prototype. The remnants from Amaravati *stupas*, twenty miles from Bezvada, are now housed partly in the Madras Museum and partly in the British Museum. . . . After the erection of these *stupas* the place of stone as building and sculptural material becomes fully established, as far as the construction of *stupas pradakshina* paths and *toranas* is concerned.

Besides their artistic value, the Amaravati *stupas*, as well as those adjoining, like those at Battaprolu, Ghantasala, etc., furnish us with definite data whereby we can trace the evolution of Buddha representation from mythology to actuality. In the earliest specimens of the fragments preserved from this *stupa* in the British Museum we find that in the sculptor who decorated this noble fane and chiselled on it the life story of the Desabala, symbolical representation inspired a greater

love and reverence than the actuality. So to him an empty throne, an empty seat under the sacred tree, or a riderless horse with the white umbrella held over it, signified more than a representation of the Desabala in flesh and blood. So in the earlier stages the Buddha is represented only by such symbols, as for example, the *maha nishkramana* is represented by a riderless horse over which an umbrella is held and whose feet are supported by Devas to deaden the sound of its movements. Later on, slowly, the figure of the Buddha is substituted till finally we come to that period of this school which synchronises with the early developments of the Gandhara school, and we find the Indian sculptor has given up his reluctance to symbolize representation and become more prosaic by representing the Tathagatha in all his actuality with his crown of curly hair and Ushnisha. Thus these Amaravati sculptures form, as it were, a transition stage wherein the early Indian symbology of the sculptural representation of the Tathagatha as illustrated in the Asokan Saranath, Barhut, and Sanchi gives place to the actual representation of his sacred person as found in the later Amaravati, Gupta, Ajanta, and the Gandhara schools; and thus is set up the process wherein the spirit finally succumbs to matter, and the finest faculties of the Indian brain and heart, Bhakti and Prena, yield their place to merely a desire to produce: and the subtle Indian spirit, the spirit that produced and breathes in the Upanishads and in the earlier sutras, finally wings its way out from the grossness of material encumbrance, with which it had been saddled by the decadent Greco-Roman school of the 3rd century after Christ in some of its latter-day uncouth perpetrations of the Buddha figures, wherein the static spirit of Indian and Asiatic Yogism, namely, the Tathagatha, is made so heavy, gross, material and uncomfortably stout, as to make us tremble for his safety.

Not only do the above statements prove beyond the shadow of a doubt that the original and early architecture in India was of wood, and was a close imitation of the Indian natural flora of the aboriginal hut, or the mountain cave or cavern hewed out by the hand of nature, but they also clearly demonstrate that the more permanent type, namely, stone architecture, was also only an imitation of the wooden models, and was born from it as a child from the mother and continued to bear upon itself and still carries with it the birthmarks of its nativity. Instances can be multiplied almost without number how the Maya style, or that in which the stone plays the chief part, is only a copy of the Viswakarma style or that in which wood plays the chief part. Shrines belonging to the three chief branches of Hinduism, namely, Brahmanism or Brahmanism, Buddhism and Jainism, can be cited as evidence from the Himalayas to Java and Bali, and from Dwaraka to Cochin China.

Press dispatches from London indicate that Professor Ernst Herzfeld, the German archaeologist, reports that he has discovered the ruins of the palace of King Ardashir in Persia. These, he is said to have declared, "are the remains of the mightiest castle ever built by the hand of man." He also found, in rock-hewn catacombs on Kharg, in the Persian Gulf, Christian tombs which are the first non-pagan remains ever found in Persia, and which date back to the third century. Another discovery was the ruins of some fire-worshippers' temples dating from the second to the sixth century. The Ardashir ruins are near Firuzabad and were the home of the Sassanian kings for centuries.

BOOK CRITIQUES

Jahrbuch des Deutschen Archaeologischen Instituts. Band XXXVIII-IX, 1923-24. Walter de Gruyter and Co., Berlin and Leipzig, 1925.

It is perhaps scarcely to be expected that, considering the present state of affairs in Germany, her achievements in archaeology should be very extensive or very significant. Yet the present volume is clear evidence that German archaeologists have not ceased their labors, although it must be admitted that the results of those labors, in so far as this yearbook presents them, are not of the highest importance. To be perfectly honest, the book is rather dull, and the reward for reading through it scanty. The papers printed are of varying interest and importance, as is to be expected. I will sum them up briefly:

F. Krischen (pp. 133-150)—*Das hellenistische Gymnasium von Priene*. This is an elaborate reconstruction of the Gymnasium, accompanied with many plates, groundplans, and various elevations.

Georg Lippold (pp. 150-158)—*Zur griechischen Künstlergeschichte*. These are rather rambling notes on various Greek artists.

Friederich Wachsmuth (pp. 158-169)—*Die Baugeschichte von Sendschirli (Šamal)*. The writer reviews the work of R. Koldewey, F. Oelmann and Puchstein, gives several groundplans of the buildings, and divides them into three groups, dating (1) from the tenth to the middle of the ninth century B. C.; (2) from the end of the ninth into the eighth century; (3) from the seventh century, "*nach der Eroberung Sendschirlis durch Asarhaddon (681-668)*."

Friederich Kredel (pp. 169-180)—*Ein archaisches Schmuckstück aus Bernstein*—describes (with plates) an amber decoration found several years ago in a grave at Falconara near Ancona, and now in the Metropolitan Museum in New York. Kredel sets it down as archaic Greek work dating between 520 and 500 B. C. It represents three persons: a young man just awakening from sleep, a woman "*in schneller, eiliger Bewegung*," and a slave boy at the foot of the young man's couch. Kredel decides (on rather slender evidence) that the female figure is Aphrodite, and that, herself invisible, she is surreptitiously visiting the bed of a young king, whom he identifies as prob-

ably Kinyras (or Byblos) of Cyprus. Whatever the truth may be, it is a most compromising situation for the lady. Kredel also discusses another carved pendant in the British Museum, representing Artemis fighting with a giant.

Fr. W. Frhr. von Bissing (pp. 180-241)—*Untersuchungen über die "Phoinikischen" Metallschalen*. Von Bissing undertakes to date the finds at Nimrud. The possibilities have been held to vary between the time of Aschurnazipal, the builder of the palace (884-860), and the time of Sargon, its restorer (721-705). The author adduces evidence to support the dating of the ivories and bronzes of Nimrud at the end of the seventh century. He lists carefully all the items of the find. He also deals with Egyptian imitations in faience and other materials, and describes the *Funde von Kreta*, as well as the Cyprian and Italian finds, with detailed lists of each. He then lumps all the isolated finds together and proceeds to show that there is a definite relationship between them, a relationship marked chiefly by the similarity of the scenes depicted on the various articles and by their ornamental motifs.

Margarete Bieber (pp. 242-275)—*Die Söhne des Praxiteles*. A long paper, with many illustrations. The author discusses many questions of dating, and gives a useful list of the definitely known works of the sons of Praxiteles.

Hans Hörmann (pp. 275-345)—*Die römische Bühnenfront zu Ephesos*. The writer is aware that this particular structure involves a much-debated problem. He illustrates his paper with many photographs and groundplans, discusses technical questions at great length, and offers a new reconstruction. He dates the façade as a little earlier than the Roman reconstruction of the theater at Taormina.

THEODORE A. MILLER.

The Dancer of Tulum. By Marah Ellis Ryan. A. C. McClurg & Co., Chicago. 1924.

One of the most charming little books of fiction ever inspired by the ancient peoples of America, is this work by Marah Ellis Ryan. One wonders why so few writers of fiction have turned to the ancient Maya, Aztec and other

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early American cultures for their themes. Perhaps because it is ground upon which few can tread with any feeling of certainty. There is the charm and mystery of antiquity, shrouded in tropical jungles and expressed in temple cities. There art, religion, social and political elements were never differentiated, but constituted a perfectly integrated expression of the life of a race. This has, unfortunately, remained too shadowy for the sincere fiction writer who knows the difference between literary vagary and literary art.

So it may be just as well that Central America waits for the gift of Marah Ellis Ryan. She knows the race that she is writing about. When all delusions concerning the people of Central America are abated, and vagaries of "lost Atlantis," "vanished races" and "mighty empires" swept to the rubbish heap, the Maya stand out as plain American Indians. Mrs. Ryan knows this, and knows the Indian from New Mexico to Yucatan. Her characters in this tale are not shorn of the Indian mentality that differentiates the native American race from all others. Not that she attempts a scientific work; but without forgetting the legitimate license to which the artist is entitled, she portrays her scenes with well restrained truth.

The Spanish Conquistadores had reason for enlarging the little republican groups and tribal confederacies that they found in the new world, into empires, and amplifying the gorgeous costumes and tribal ceremonies which they witnessed into manifestations of regal splendor. Subsidies for further conquest and titles for themselves were largely dependent upon such colorful pictures. But if Mrs. Ryan had suppressed entirely the use of the words "royal," "throne" and "emperor" she would in no way have weakened her story.

The psychology of the Indian is consistently observed throughout the book, and its racial atmosphere is well supported by its mechanical appearance. The illustrations by Rena Kinga are first-rate Maya art, and the page-decorations by Kay Roberts are thoughtfully and skillfully executed. I have long held the notion, and carried it out to some extent in museum installation, that when we enshrine the noblest cultural achievements of a race, we should provide them something congenial in the way of surroundings. The make-up of the book places us in the world of which "The Dancer of Tuluum" is an expression.

EDGAR L. HEWETT.

Motya, A Phoenician Colony in Sicily, by Joseph I. S. Whitaker. Pp. xvi, 357, and 116 illustrations. G. Bell & Sons, Ltd., London, 1921.

Motya was a Phoenician-Carthaginian colony in Sicily, coterminous with the small island Motya (S. Pantaleo) which, protected from the Mediterranean by the long Isola Grande, lies in the shallow basin above Marsala, the site of the ancient Lilybaeum, the westernmost point of Sicily. It was once an important Phoenician colony, and its strong position kept it for a long time from being overborne. It was besieged in 398 B. C. by Dionysius of Syracuse, who rebuilt the mole which had connected the island and mainland, and who, after beating off the attempts of the Carthaginians to raise the siege, captured the island and razed the city. The amount of data is not enough to make Motya historically important.

Archaeologically, Motya has yielded enough remains to make an interesting study. The author devotes more than half his book to the history of archaeological research in the past and nearer present. He then describes the fortifications, gateways, cemeteries and inner harbor with considerable detail, illustrating the remains with excellent plates. The last chapter of the book is given over to the Motya museum, and the many illustrations show that the collection in the museum has good specimens of almost all the marbles, statuary, vases, coins, terra cottas, inscriptions, ornaments in metal, etc., usually found in excavations. The pottery gives a good chronology with its many pieces of the wares of different periods.

This book seems to be a work of love on the part of the author. He has collected all the available material and put it together in a careful way. It would be splendid if numbers of such small sites could find a patron who lived near by, and had the time, the enthusiasm, and the means to push through studies such as this made by Mr. Whitaker.

R. V. D. MAGOFFIN.

The Nature, Practice and History of Art, by H. Van Buren Magonigle. Pp. xx; 319. Charles Scribner's Sons. 1924.

On the whole this is a good book. The author must have realized, as indeed he virtually admits in his preface, that he was risking a good deal in thus inviting comparison with the numerous other books more or less completely covering his

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chosen field. But he has brought to his difficult task a very human viewpoint, an easy and familiar style, and he has succeeded throughout his closely packed pages in avoiding the stilted pendants which unfortunately so often make books dealing with this subject stylistic horrors.

In his introductory chapter Mr. Magonigle quite properly delves into archaeology for his foundation, and thenceforth traces the development of civilization and aesthetics with careful regard for the importance and influence of each upon the other. Before undertaking the chronology and historical relations of the arts, he devotes 90 pages to summarizing their nature and practice, matters in which he, as a Fellow of the American Institute of Architects, member of the National Academy of Design, and graduate of the American Academy in Rome, takes the intensely practical interest of the busy professional man. The chapter headings of this first third of the book are excellent in their indication of contents, and evidence the freshness and vitality of the views expressed in the text. It is the more surprising, therefore, to find the author's clarity of vision, breadth of view and thorough understanding of his theme contradicted later in the book by evidences of prejudice in individual cases. In a day which so reverences Greco, for example, it is distinctly unusual to find his peculiarities referred to as "astigmatic and contorted conditions." Greco was not perfect, but in even a general work on art he deserves more than one contemptuous reference which takes no account of his remarkable power, thoughtfulness and technical mastery.

The detailed captions for the illustrations are a feature of value, admirably supplementing the text. The author's judgment in the space he accords some of his crowding personages, may be questioned, but the exigencies of a short book, which was his avowed aim, are severe. Occasional infelicities of style and diction are perhaps to be expected in such a work, but there is small excuse for such an error as occurs in the caption of the Cathedral of Florence, facing page 183, in which

Giotto dies some six years before he saw born, both dates being given. There are 128 illustrations intelligently captioned and grouped, and a fair bibliography. The index is not complete, but the book is short and compact, so that its lack is not too serious. Students will find the work a supplement to their lectures, easy to read and full of information. A. S. R.

The Eight Paradises. Travel Pictures in Persia, Asia Minor and Constantinople. By Princess Marthe Bibesco. New York: E. P. Dutton & Co.

The clever title to this attractive volume is suggested by the fact that the cities of Islam described by the author all possessed the "gardens watered by living streams" mentioned by Mohammed in the paragraphs of the promises and that "All good Mussulmans believe in the existence of seven Hells and eight Paradises" in the words of the Pen Namih. The eight paradises are Reshb, Teheran, Khoum the Holy, Kashan, Ispahan, Lenkoran, Trebizond and Constantinople—all cities of lovely gardens and flowers and streams.

This is one of those books that the reader picks up after a busy day's work, and does not let go of—or rather, it does not let go of him until he has read it from cover to cover. To one who has been brought up on the Arabian Nights, who delights in Oriental glamour and legend and verse, it affords a rare treat. One can readily understand why the French version of this work has been crowned by the French Academy. M. C.

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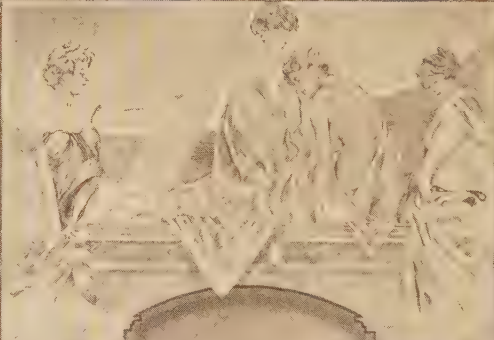
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CARTHAGE: VIEW TOWARD THE NORTHWEST, ACROSS THE COMMERCIAL HARBOR TO THE BYRSA

The electric line to Tunis and the highway are in the middle distance, but are not distinguishable. The Byrsa, or height of the ancient city, is dominated by the great Cathedral of St. Louis.

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FEBRUARY, 1926

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CARTHAGE ANCIENT AND MODERN

By FRANCIS W. KELSEY

In the brilliant article below—one of the most illuminating and comprehensive that has ever come from the pen of its noted author—Professor Kelsey presents in non-technical language his report to The Archaeological Society of Washington. The Carthage explorations promoted by this Society went forward with the assistance of the Universities of Michigan and Rochester, under Dr. Kelsey's leadership. On November 12, 1925, in a notable address before the Society, Dr. Kelsey made an informal verbal report. This paper renders that report in complete and permanent form.

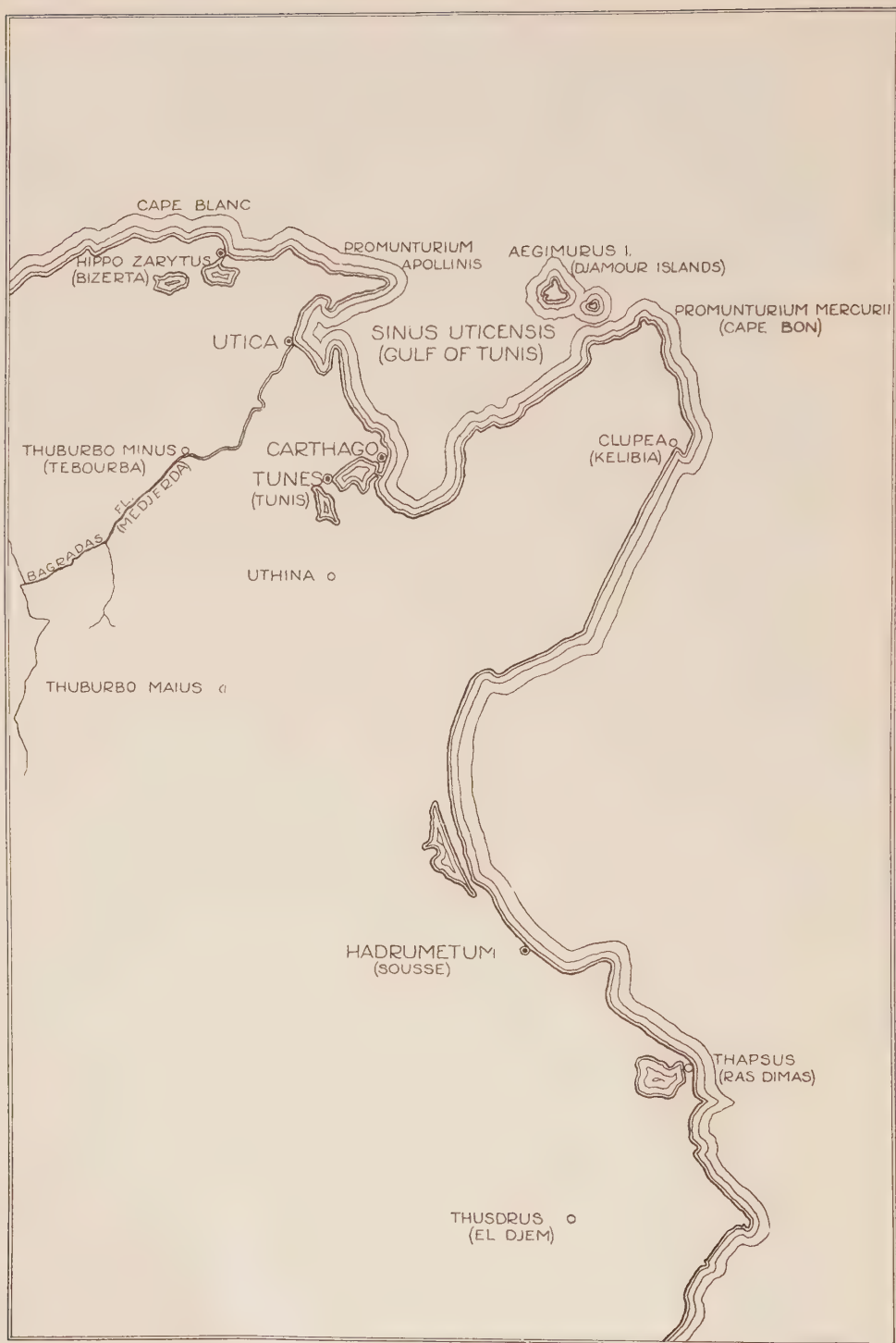
ILLUSTRATED BY GEORGE R. SWAIN, PHOTOGRAPHER TO THE NEAR EAST RESEARCH, UNIVERSITY OF MICHIGAN

FROM a financial point of view," says the historian Mommsen, "Carthage held in every respect the first place among the states of antiquity. At the time of the Peloponnesian war this Phoenician city was, according to the testimony of the first of Greek historians, financially superior to all the Greek states, and its revenues were compared to those of the Great King [the king of Persia]. "Polybius calls it the wealthiest city in the world."

The reasons for the rise of Carthage to wealth and power are not far to seek. While the city was probably founded in the latter part of the ninth century before Christ, the name in the Phoenician language means "New-town." Whether the "Old-town" implied by such a characterization was the still

older Phoenician colony Utica—only a few leagues away, near the mouth of the river Bagradas—or the parent-city Tyre, it does not concern us to know; for from Tyre the colonists brought the tradition and practice of acquiring gain by commerce. The words of the prophet Ezekiel addressed to Tyre as "the merchant of the peoples unto many isles" would later have been equally applicable to Carthage, which by reason of certain advantages rapidly outstripped all the other Phoenician colonies about the Western Mediterranean, and even cast into the shade the prosperity of the older cities of the Syrian coast.

These advantages were in part economic and in part political. From Cape Bon, the Roman Promontory of



MAP OF THE REGION OF CARTHAGE IN ANCIENT TIMES

Carthage, ancient Carthago, was built on a small promontory of irregular shape which projects eastward into the gulf of Tunis. To the north, and slightly west, lay the still earlier Phoenician colony Utica. On the coast to the south was Hadrumentum, also an early Phoenician colony. Below Hadrumentum was Thapsus, which is best known from Caesar's decisive defeat of the Pompeian forces in the vicinity in 46 B. C.

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Mercury, the coast-line follows a southerly trend to the borders of Tripoli. But west of Cape Bon there is a deep southerly indentation, which is now called the Gulf of Tunis, but in antiquity was apparently the Bay of Utica. In this corner of Africa there are mountains, marshes and some stretches of desert, yet there is much fertile soil; and a glance at the map is sufficient to indicate to the student of trade-routes the inevitableness of the development of a dominant center of trade in the region, serving not only the country round about but also more distant productive tracts and oases reached by caravan. Utica might have gained the ascendancy had not the treacherous Bagradas, now the Medjerda, gradually silted up her harbor. Today the site of Utica is chiefly grazing land—part of a great French estate prospering under scientific management—and remnants of ancient masonry here and there still project above the uneven contours of the ground.

Primarily commercial and not military in purposes and institutions, Carthage was for several centuries politically fortunate. Her organization as a city-state was sufficiently stable to safeguard against the instability of crass tyrannies. The native populations of this part of Africa were incapable of developing coherent military resistance strong enough to force the Phoenician intruders, who withal were shrewd in dealing with less advanced races, back upon the sea; and Carthage was far enough West to be unjeopardized by the aggressions of Egyptian or Assyrian or Persian kings. By virtue of colonization and trade she became the administrative center of an empire, having under her control extensive possessions in Africa, Spain,

Sardinia and Sicily; upon the Western Mediterranean she was supreme, and we are told that if trading ships of other peoples came within her maritime domain, their crews were promptly thrown overboard. The population of Carthage is said to have reached seven hundred thousand, but how large an area is included in the estimate it is not now possible to know.

The extension of the dominion of Carthage was first checked by contacts with the advancing outposts of Greek civilization in North Africa (from Cyrene westward), and in Sicily; and in that island came the contacts with the Romans which led to the final agonizing struggle for supremacy of the Mediterranean world. On the north side of the Mediterranean there was developing a Graeco-Roman culture, wherein our occidental civilization had its origin; on the south side a Semitic culture, unchangeably Oriental, had reached its period of bloom. The Punic wars started in 264 B. C.; not till 146 B. C. did they come to an end, in what has been generally considered the "complete destruction" of Carthage. "The wars between Rome and Carthage," Professor Haight remarks, "are but one chapter in a larger struggle, the ever-recurring contest between the West and the East."

The inevitableness of city-founding left the site not long unoccupied. A new Carthage arose, which became a Roman provincial capital, and which in time became second only to Rome herself in wealth and influence. The size and prosperity of the new Carthage may be gauged by the fact that in the second century of our era an aqueduct was built which is said to have brought to the city more than seven million gallons of water per day. Carthage became a Christian city,



CARTHAGE: VIEW EASTWARD FROM THE BYRSA ACROSS THE HARBORS AND THE INNER PART OF THE GULF OF TUNIS

In the foreground is the electric line to Tunis, then the highway. The semi-circular sheet of water in the middle ground is identified with the Carthaginian Military Harbor, the Cothon. Beyond it, also now land locked, is the so-called Commercial Harbor. Near the Commercial Harbor, at the right, and just beyond the limit of the picture, is the area of Tamit. The twin peaked mountain in the distance, on the east side of the gulf of Tunis, is Bou Kournen. On one of the summits in ancient times was a "high place," where in the Roman period Saturn was worshipped. This god was frequently identified with Baal-Hammon.

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with which were associated the names of eminent early churchmen, as Tertullian and Cyprian; and famous Councils of the Church were held there. It is of record that there were twenty-two Christian basilicas in the new Carthage, and its population was estimated at half a million.

The decline of the later Carthage began with the arrival of Genseric, in 439 A. D.; he gave the city over to plunder, and made it a Vandal base. Nearly a hundred years afterward, in 533 A. D., the successful Belisarius entered Carthage with an army, and under Byzantine rule the city again regained a measure of its former prosperity and power.

In the latter part of the seventh century the Arab conquests spread to the region of Carthage. In 698 A. D. the Arab conqueror decreed the "entire destruction" of the city, and we are told that his orders were ruthlessly carried out. Carthage all but disappears from historic records for half a millenium, to be mentioned again by reason of the landing and death of the French king, Louis IX, in 1270 A. D. Afterward become Saint Louis, this Crusader is gloriously commemorated in the imposing cathedral which now crowns the height of Byrsa.

What, then, survives of ancient Carthage, either Punic or Roman or Byzantine, Pagan or Christian? Lacking all explosives, neither the soldiers of the victorious Scipio nor the Arab hordes could have accomplished such destruction as was caused in the Great War by bombs and shell-fire. There was, of course, devastation by burning. A grim reminder of the Roman destruction in 146 B. C. is the stratum of charcoal and other material showing the effects of fire, brought to light whenever the Punic level is dug into,

ten or fifteen feet below the present surface of the ground; the stratum shown in our illustration is in places seven inches thick. But a post-war study of the effects of shell-fire on masonry, not only in Reims but in smaller cities in the zone of more complete destruction in France and Belgium, aroused in my mind scepticism in regard to the completeness of the destruction of the more permanent buildings of both the earlier Punic and the later Roman Carthage.

For the later city, at any rate, this scepticism is justified by the known monuments, part of which, as the ruins of certain public baths, must always have been visible, while others, as the remains of the Theater and the great Basilicas, were covered for centuries by accumulations of debris and earth and have been disclosed by excavation. We may once for all assert that the principal agent in the destruction of later Carthage has been the seeker of building-stones. His work still continues, though now he must excavate by digging pits; but for centuries Carthage was an open quarry, from which materials of construction were extracted not only for the building of Tunis—the commercial and political successor of Carthage—but for remote cities; it was a seemingly inexhaustible store of rare and precious marbles and porphyries and granites as well as of commoner stones.

In consequence, when the French established an orderly government in Tunisia, and in accordance with the French cultural tradition began to take account of such ruins as seemed to possess artistic or historical interest, the site of Carthage, with the land along the shore immediately north and south, was for the most part open country, with two or three Arab vil-



EXCAVATION IN PROGRESS, ON THE SO-CALLED HILL OF JUNO, 1925

The massive vaults are of Roman construction and form part of a series which supported the foundation of a Roman villa. On similar vaults at the left—not shown in the illustration—mosaic floors are preserved.

lages, which in part utilized the great ancient cisterns, or reservoirs, as habitations; only a few ruins obstructed the view as one looked in all directions from the height of Byrsa. As usually happens in the case of deserted or ruined cities, a thick layer of soil had accumulated above the debris caused by the crumbling of masonry, but loose stones and projecting walls had been the prey of builders.

Such, in general, was the aspect of the site as late as 1893, when I first made a study of it. The Cathedral and some other modern buildings were already conspicuous upon the Byrsa, but there were not even fences to prevent the pedestrian from walking over most of the site, and no objection was raised if he followed the paths among the growing crops where the land was under tillage.

But further detail is needless. Notwithstanding the destruction of ancient masonry projecting above the surface, we might well assume that the foundations of important buildings of later Carthage, and much else of interest, lie hidden in the accumulated earth. This supposition is borne out by the important discoveries made upon the site and recorded not merely in the reports of excavations but in the guidebooks, though thus far the excavations have been made without reference to a comprehensive plan and have tested only a small portion of the area. Even the location of the Roman forum has not yet been determined.

Of the Punic period important tombs, excavated chiefly by Père A. Delattre, have yielded amazing finds, which are fruitful for the reconstruction of certain aspects of Carthaginian

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CHRISTIAN LAMP, OF TERRA COTTA

This lamp was found in the area of Tanit, near the surface. The nozzle, with the large hole for the wick, is slightly broken, as is also the handle at the opposite end. The monogram is made up of the first two letters of the Greek name for Christ.

culture; these are made accessible to scholars and other visitors in the well-arranged Museum of St. Louis near the Cathedral, and are described in the articles and monographs (comprising 220 titles) in which this savant has given his discoveries to the world. That much else of a different sort survives from the Punic past is implied by the finds in the area of Tanit. Surely the site of ancient Carthage ought to be systematically explored by trial excavations, with the complete unearthing of important finds, as a contribution to our knowledge of the cultures that flourished there.

At the present time such exploration involves difficulties that are far more serious than those ordinarily presented by sites not actually covered by

modern cities, as are the sites of ancient Rome, Athens, and Constantinople. For in recent decades Tunis has more than doubled its population and has so increased in riches that its European element craves the luxury of suburban residence. In summer the heat of Tunis, which is low and close to bodies of shallow water, becomes oppressive, while on the site of Carthage, ten miles away, fresh breezes blow in from the sea. The most desirable part of the site has been made accessible by an electric railway which starts at Tunis and runs between the shore and the height of Byrsa; there are comfortable three-car trains twice or three times an hour in the daytime, and at the station of Carthage, which is at the foot of the Byrsa, as well as at other stations, twice a week in the season a placard advertises a theater train, "Train du Théâtre," for the late evening. The site has been di-



EVIDENCES OF BURNING, AREA OF TANIT

Part of a narrow vertical section of earth on the northeast side of the Stele Area, near the Roman vault. The layer of charcoal and other burnt material is easily distinguished above the stele level. Above is the end of a grave, apparently of the Vandal period.

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DEDICATORY STONE

The incised inscription reads from right to left. It is thus translated: "To the Lady, to Tanit Face of Baal, and to the Lord Baal-Hammon; That which was vowed by Yakon Shalem, son of Aualat."

vided into small lots, of which a large number are already built on, and land is firmly held at prices ranging from forty cents to nearly a dollar a square yard. The site of Carthage, once placed under a curse by its destroyers, is having a real-estate boom like that of an American or West-Canadian town.

To Count Byron Khun de Prorok belongs the credit of impressing upon Americans the importance of salvaging at least something from the ancient



CINERARY URN AS FOUND

This graceful urn represents the type found in the lowest stratum, resting on the bed rock. It was surrounded by a small cairn of stones, part of which were removed to photograph it in position.

site before all the ground is occupied by buildings. A member of the Washington Archaeological Society made the first large contribution, with which ground was purchased, and the excavation of a Roman villa was commenced on the east side of the so-called Hill of Juno, a projection of the height of Byrsa northward; and in 1924 the officers of this Society took up the question of a systematic excavation of Carthage. It was wisely decided to devote a season—the best time is the spring—to preliminary work, with the purpose of ascertaining whether the conditions are sufficiently

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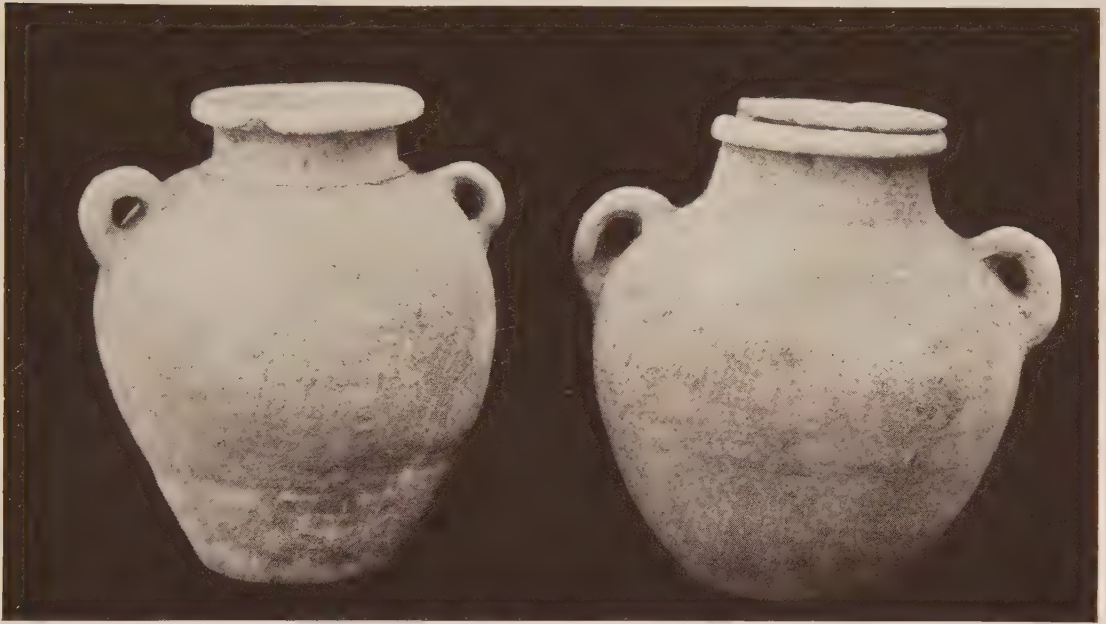
favorable to warrant the formulation of a comprehensive plan.

This preliminary campaign was conducted, with the help of a large staff, in the months of March, April and May of 1925. A summary report is published elsewhere, but the main points may be stated here.

On account of the difficulty of securing land, not so much digging was done as had been planned. It

control of the site by purchase or by expropriation and develop it as an Archaeological Park.

But whether the Government acts with sufficient foresight and promptness to save for science the site as a whole or not, there is one special excavation of such outstanding importance that it should in any case be continued, under rigidly scientific direction; that is the excavation in the



TWO CINERARY URNS, AREA OF TANIT

Both urns are from the middle stratum, and of a buff color. That at the left (inventory number, S. 1287) is just over eight inches in height. That at the right (inventory number, S. 1424) has a simple decoration of six incised lines about the body at the level of the top of the handles. Such urns were closed by a clay stopper which fitted the neck, and the top was protected by a cover. The cover is shown on the urn at the right. The contents of these urns have not been analyzed. Such urns previously examined in most cases were found to contain the charred bones of young children; in other cases, similar remains of kids and lambs.

is now obvious that by reason of the prices at which the land is held, the resources of any scientific society, even when reënforced by generous special contributions, would be inadequate to defray the initial costs, not to speak of the heavy ultimate cost of excavating upon a site so deeply buried. The only agency able to cope with the problem is the French Government, which should obtain the

area consecrated to the goddess Tanit. I commenced the study of archaeological field work when a youth, by inspecting the brilliant German excavations at Pergamum, in Asia Minor, in 1885. Since those early years I have visited excavations in countries on both sides of the Mediterranean, but I have seen nothing in a class with the finds in this Punic sanctuary, I have visited no area equally circum-



EXCAVATION IN PROGRESS IN THE AREA OF TANIT, APRIL 2, 1925

Looking toward the northwest corner of the area, a part of which was afterward excavated down to bed rock. The precise spot can be located on the Plan by reference to the lower part of the gate which is seen in the illustration. The tops of dedicatory stones have been cleared, and the earth is being very carefully removed from about the lower parts. At the right is the side of the massive concrete vault.

scribed which yielded so great an abundance of evidence and at the same time increased rather than diminished the difficulties of interpretation, for the reason that the discoveries presented more problems than they solved.

The accompanying illustrations will indicate more plainly than words the character of the finds. The area, so far as excavated, is shown in the Plan; it is located not far from the sea, and near the so-called Commercial Harbor, on the west side.

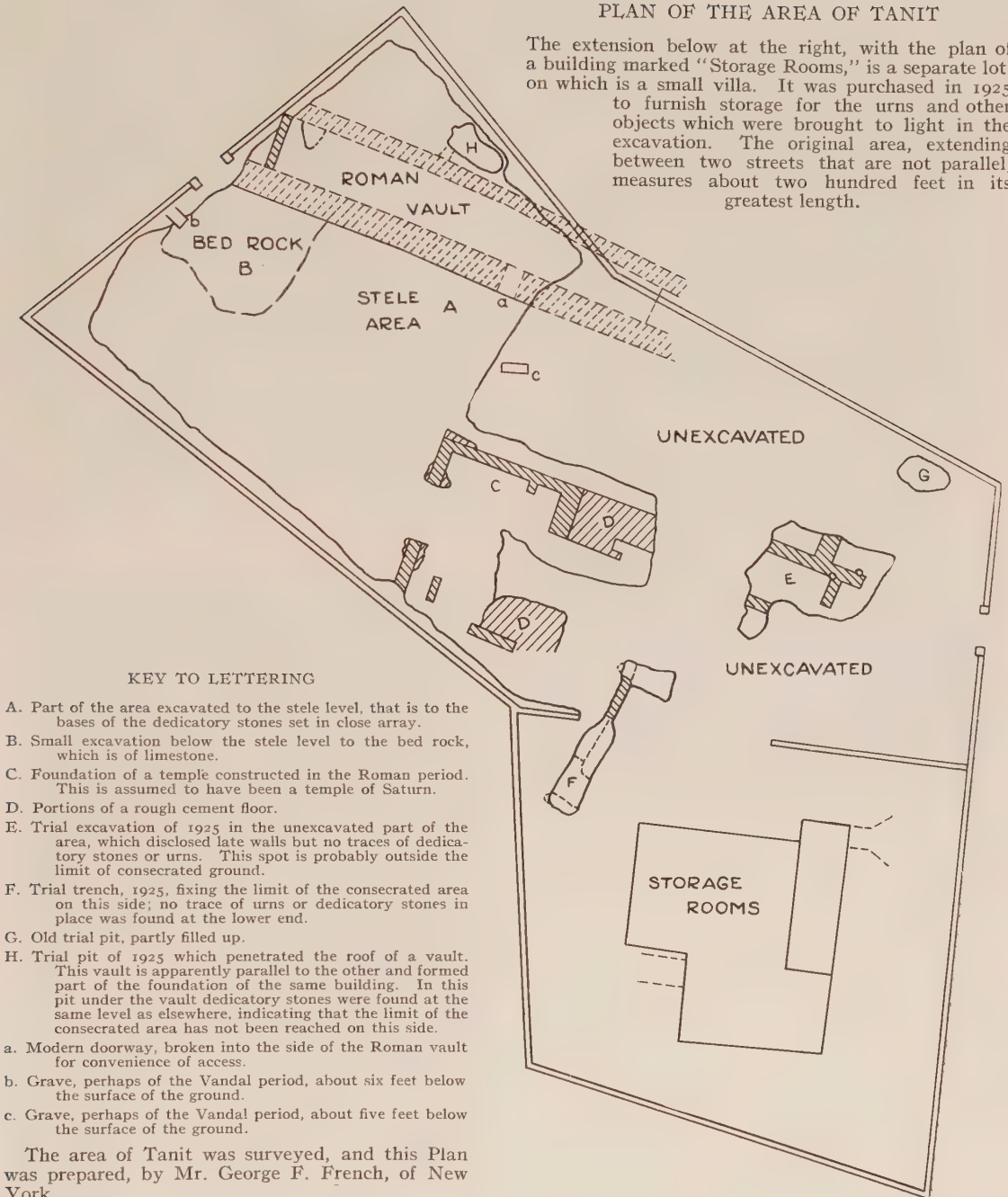
Here at a Punic level, under a layer of charcoal and cinders, stones of dedication stood in close array. Some, narrower than modern gravestones and averaging less in height, bore incised

dedicatory inscriptions in the Punic language to Tanit and Baal-Hammon—the female divinity always before the male—with the name of the dedicant; others of this type apparently once had such inscriptions painted on the stone or on a hard covering of stucco, and many were ornamented with symbols of Tanit.

Altogether different were the altar-shaped and shrine-sloped monuments of which more than three hundred were brought to light. There is a great diversity in the designs as well as in the symbols carved on the surfaces of the rough stone used for these monuments, and on some of them remains of a hard covering of stucco are still to be seen.

PLAN OF THE AREA OF TANIT

The extension below at the right, with the plan of a building marked "Storage Rooms," is a separate lot, on which is a small villa. It was purchased in 1925 to furnish storage for the urns and other objects which were brought to light in the excavation. The original area, extending between two streets that are not parallel, measures about two hundred feet in its greatest length.

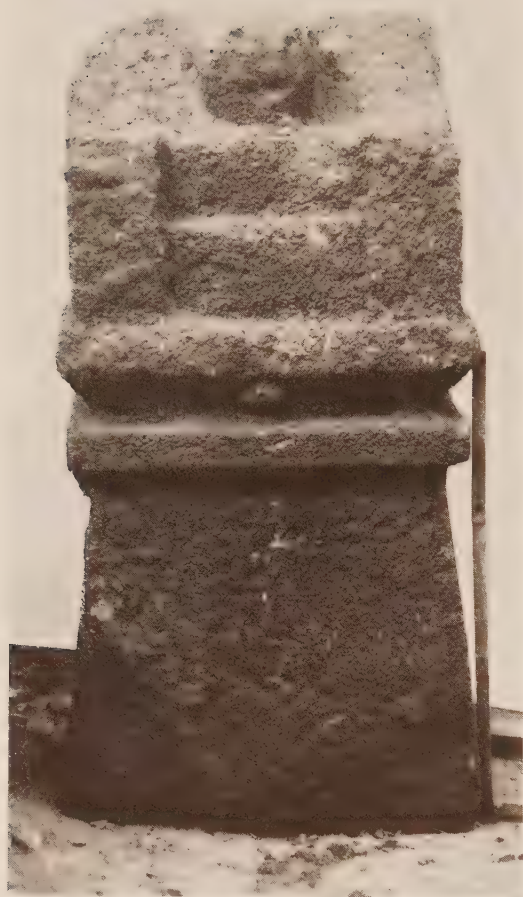


KEY TO LETTERING

- A. Part of the area excavated to the stele level, that is to the bases of the dedicatory stones set in close array.
- B. Small excavation below the stele level to the bed rock, which is of limestone.
- C. Foundation of a temple constructed in the Roman period. This is assumed to have been a temple of Saturn.
- D. Portions of a rough cement floor.
- E. Trial excavation of 1925 in the unexcavated part of the area, which disclosed late walls but no traces of dedicatory stones or urns. This spot is probably outside the limit of consecrated ground.
- F. Trial trench, 1925, fixing the limit of the consecrated area on this side; no trace of urns or dedicatory stones in place was found at the lower end.
- G. Old trial pit, partly filled up.
- H. Trial pit of 1925 which penetrated the roof of a vault. This vault is apparently parallel to the other and formed part of the foundation of the same building. In this pit under the vault dedicatory stones were found at the same level as elsewhere, indicating that the limit of the consecrated area has not been reached on this side.
- a. Modern doorway, broken into the side of the Roman vault for convenience of access.
- b. Grave, perhaps of the Vandal period, about six feet below the surface of the ground.
- c. Grave, perhaps of the Vandal period, about five feet below the surface of the ground.

The area of Tanit was surveyed, and this Plan was prepared, by Mr. George F. French, of New York.

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SHRINE-SHAPED DEDICATORY STONE

In the Tanit area there is a considerable number of stones of this type, but no two are precisely alike. The reason for the shape is not obvious. Does it perhaps symbolize a mountain with worship of some object on one of the "high places," of the Old Testament?

In strata of earth, one filled in above the other (the precise number, possibly three, is at present uncertain) cinerary urns were deposited. The lowest stratum is on the bed-rock, which was exposed by excavation in a small spot at the rear of the area. Here the urns were protected by cairns of small rough stones laid carefully around them. These urns are slightly larger than those of the strata above them, which were placed in the earth. What the relation of the dedicatory

stones is to the urns placed under them cannot now be explained.

More than eleven hundred of the urns were taken out this season. The laboratory examination of the contents can hardly be completed in less than two years. To judge from the contents of the three dozen selected urns examined by us, and from the reports upon the examinations of urns found in the trial excavations of previous years, we are warranted in believing that most of them contain the charred bones and ashes of young children, while in the others will be found similar charred remains of young animals, kids and lambs. Especially in urns of the lowest stratum are found objects associated with childhood, such as small rings, beads and amulets. In the types of the objects Egyptian influence is manifest.



DEDICATORY STONES, AREA OF TANIT

In the middle ground is a stone carved to represent the portal of a temple, through which is seen a mystic figure, a symbol of Tanit.

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The urns seemed to me probably to range from the seventh to the second century B. C. But Mr. D. B. Harden, a member of our Staff who has been making a study of Carthaginian ceramics, has lately found evidence which leads him to date the urns of the lowest stratum in the ninth century B. C. If this dating is confirmed by future studies, we may find ourselves on a spot set aside as holy ground at the very founding of Carthage.

But who were Tanit and Baal-Hammon? Mystery surrounds their worship; of their functions as divinities little is known. One thing, however, seems clear: the dominant divinity of Carthage was a goddess, and she is to be identified with the Juno whose

devotion to that city Virgil sets forth in the *Aeneid*—the same divinity whom the Roman colonists continued to worship under the name Juno Caelestis; that is, Juno as Queen of Heaven, or as Caelestis without the other name. In these charred bones of infants do we find evidence that the Carthaginians were guilty of the horrible practice—with which they were charged by Greek and Roman writers—of “passing children through the fire” to their gods?

None of the problems raised by these questions can be solved with the help of information available at present. If the excavations are continued, we may reasonably expect that future discoveries will throw light upon many things that are now obscure.

OLD LAMPS

(See *Christian Lamp from Carthage: Page 61.*)

*Through what lone visions did your clear flames shine,
O darkened lamps of dim, forgotten years?
What have ye seen of silent midnight tears
Falling before Love's sad and voiceless shrine;
What aged prayers, that towards a light divine
Trembled across the threshold of the spheres;
What faltering breath of song that no heart hears
Stirred the dim shadows of your strange design?
Ah, now for me the lights of dreams ye hold
Safe from the world! Your cressets of white fire
Through darkened windows of the west aspire
To vast new lights and shadows of pale gold,
Bright, far and strange, yet tender with the old,
Soft ways of peace, and all the heart's desire!*

—EDITH DICKINS.

A MODERN ARTIST IN FLINTS

By HARRY HARRIS



PROBABLE cause for the keen general interest in prehistoric stone implements may lie in the entirely justifiable wonder as to how they were made. The most unresponsive imagination can not but be stirred by the view, either in the field or the museum, of a beautiful specimen of primitive stone handicraft quarried and fashioned by the hand of an artisan who knew neither iron nor the principles of mechanics. His methods have naturally been the subject of lengthy discussion, much speculation, and graphic record on the part of archaeologists, historians, and explorers, and not a few experimenters have attained a degree of proficiency in imitation of his skill. No small part of the voluminous bibliography of the subject is devoted to the shaping processes by means of which he reduced his stubborn medium to artificial forms, and though it is authoritatively established that certain of these processes have reached us in unbroken line from pre-Columbian times, it is likely that others will forever remain unknown.

It is of course obvious that among prehistoric workers in stone there were specialists and masters whose craftsmanship was superior to that of their less practiced contemporaries, as museum cases and private collections everywhere testify. Even among students today who know the mechanics of the fracture processes and are able to make the most refractory material yield to their direction there are artists of outstanding technique. Such an

one is Joseph A. Barbieri, of Pasadena, California, who was recently surprised by the writer working out an obsidian implement of rare beauty and finish. With thirty years of experiment and practice to his credit, supplemented by intensive field work, an intelligent imagination, and a consuming enthusiasm for the study, the results of this student's self-taught methods can not fail to be of interest to both savant and layman alike.

To reduce a nodule to a thin blade, or to strike a spall from a nucleus of brittle



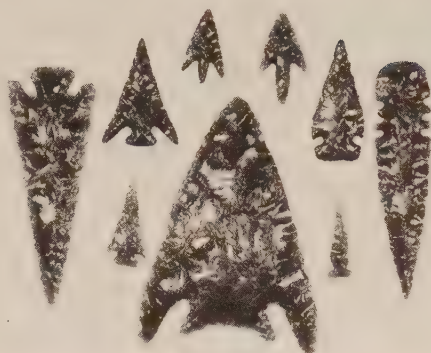
Mr. Barbieri at work with his primitive tools

stone by freehand percussion, employing a primitive hammerstone, a deer antler hammer, or any other tool, is no simple matter for even the initiated, but it is necessarily the first step in the manufacture of all flaked implements. Mr. Barbieri has a practiced hand in the striking of spalls. The shaping processes by which the blade is worked into the finished artifact have been described so often in both scientific and popular papers, and have been so admirably and completely summarised

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No. 4, hard-drawn copper wire makes the best flaking tool



Some of the artifacts produced by this method are almost incredibly delicate

in Dr. W. H. Holmes's "Handbook of Aboriginal American Antiquities" (Part I, Bull. 60, Bureau Amr. Ethnology), that no space will be taken here to go into them.

The fact that seems most worthy of record is that the subject of this sketch as a boy in his early teens, near Hastings, Michigan, taught himself by long and intensive experiment and close study of the rejectage and debris of prehistoric shop sites how to make flint arrowheads. By the time he had reached the age of fourteen he had a collection of over a dozen presentable specimens which he traded for a much coveted spearhead, and was laughed to

scorn on declaring truthfully that the handful of material offered was his own manufacture. Since that time thirty years ago he has kept steadily at his hobby until now he has attained great facility in the working of flint. A testimony to his craftsmanship and knowledge of what special treatment each bit of material may require is found in several beautiful specimens made by him from Indian rejects—unfinished arrowheads cast aside as presenting problems too difficult of solution. He declares that after close scrutiny of his piece of material and after proving its texture he visualizes

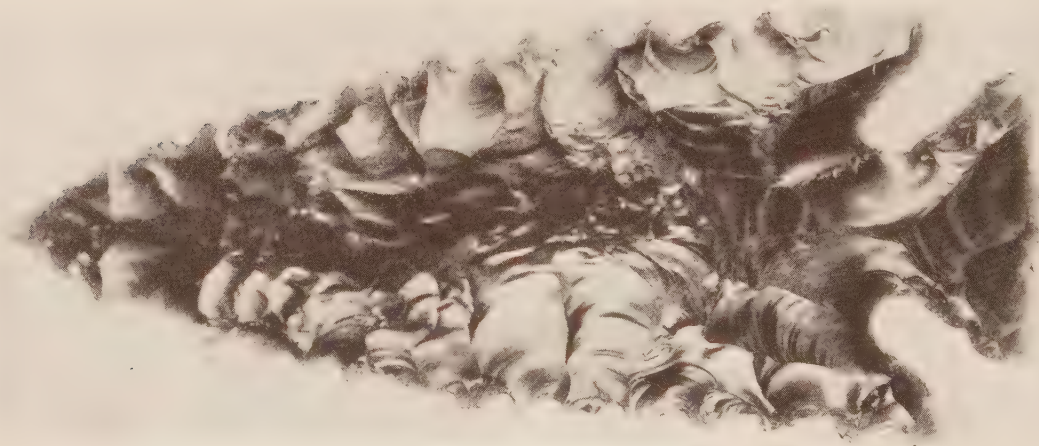


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the finished implement before pressing the first flake. This necessarily requires a knowledge of textures gained only after long association with these hard and tough materials of such varying degrees of fracturing qualities. In his chipping, or flaking, Mr. Barbieri probably has nothing new to offer archaeology in the matter of method, though it is readily conceivable that he has gained his own individual knack of directing the pressure necessary to control of contour.

Mr. Barbieri has successfully employed all the flaking tools that evidence shows were used by prehistoric Americans, such as mammal bones, ivory, horn, antlers, fin bones of large fish, wood knots, and even soft stone, but has settled on No. 4 hard drawn

copper wire hammered to different degrees of edge fineness as being the most suitable tool to engage flint properly in flaking. Any workable stone is certain in his hands, and one of his finest pieces, unfortunately not available at this time for photographing, is a large spearhead made from plate glass for the late Dr. Hector Alliot, of the Southwest Museum, of Los Angeles. The figures shown here present different kinds of brittle stone, and include chert, jasper, obsidian, flint, quartzite, agate, chalcedony, and others. Mr. Barbieri brings to his work no mean skill as a draughtsman, and certainly this talent influences in some degree the symmetry and graceful line of much of his work.





THE U. S. NATIONAL GALLERY EXHIBITION OF SILVER

From December 3 to January 5 the Washington Loan Exhibition Committee presented a magnificent and illuminating display of early American paintings, miniatures and silver in the National Gallery of Art, U. S. National Museum. The major portion of the exhibits is owned by individuals in the Capital. The art collections were too large and too well-known to permit of review here. The silver, however, less well-known, is shown in part on this and the two succeeding pages.

A quotation from the descriptive article by Miss Benton of the Museum of Fine Arts, Boston, written for the catalogue of the Exhibition, gives an idea of the characteristics of this early silverware, and the illustrations convey something of its beauty and elegance. Miss Benton writes:

" . . . by the end of the seventeenth and opening of the eighteenth centuries, general prosperity, due to more or less settled conditions in well established colonies, encouraged a demand for home production of articles previously brought over by new settlers, or luxuries earlier colonial colonists were unable to afford The South did not make its own silver until the end of the eighteenth century. It is explained that many of its inhabitants were wealthier families who imported the manufactured articles by which they were accustomed to be surrounded In the colonial workshop there were only the silversmith and two or three apprentices. Each piece was carried through when ordered, by hand tools by one man, and not divided into many separate processes by different men. It was made when ordered for one individual—very often the purchaser would bring his silver coin with him, and this would be melted upon the spot. Thus each piece varies, if ever so slightly, from another, hence adding to its charm. The ingots of silver were hammered or rolled out into sheets, the patterns cut out with shears, and shaped up over a mould or form, with alternate hammering and annealing to prevent the metal from becoming brittle. Handles were cast in pewter, lead or sand moulds, and finished by hand-work—chasing and engraving, with occasional *répoussé* effects, were the most frequent forms of decoration."



THE FRANCIS P. GARVAN COLLECTION OF EARLY AMERICAN SILVER

Some of the silversmiths represented are John Coney, Jeremiah Dummer, Josiah Austin, Zachariah Brigden, John Burt, Ephraim Cobb, John Edwards, and the two Paul Reveres.



ANOTHER VIEW OF THE SILVER EXHIBIT

The Caryan collection shows at the right, the White case at the left, and the Lockwood silver in the center. All the examples shown were made prior to the year 1800.



ROCK SHELTERS AT LES EYZIES, ON THE VÈZÈRE, OBSTRUCTED BY
MODERN HOUSES

THE AMERICAN SCHOOL OF PREHISTORIC RESEARCH

By GEORGE GRANT MACCURDY

THE American School of Prehistoric Research is, as the name indicates, primarily a school. It differs from all other schools in having no local habitation except mailing addresses (one domestic and one foreign); it is therefore preeminently a school of travel. Its field is the Old World, for it is to the Old World we must turn in seeking the solution of the problems bearing on human origins.

The School of Prehistoric Research is primarily a summer school, since a school of travel functions better in summer than in winter. After the close of the summer term, however, students who have the time can continue their work at any Old World university center which may come the nearest to offering the required facilities. The School is now five years old and at the end of each of the five summer terms one or more students have remained in Europe for the winter term.

The School is one of the five affiliated with the Archaeological Institute of America, the others being the School of Classical Studies at Athens, American Academy at Rome, the Schools of Oriental Research and the School of American Research at Santa Fe. It has also a working agreement with the Archaeological Society of Washington whereby the School has the exclusive right to excavate a rock shelter on which the Society holds a lease. The Society also guarantees a certain sum annually to meet the cost of hiring laborers in connection with the excavations; by virtue of this agreement the Society receives half

of the specimens from the site in question.

The School has no endowment, the requirements of the annual budget having thus far been met by its friends. The most urgent need is an adequate endowment which will enable those in charge to take advantage of the opportunities for Old World prehistoric research as they arise. Immediate use could easily be made of the income from \$500,000.00.

Evidence bearing on human origins is more eagerly sought for now than ever before. The School was founded for the express purpose of adding to our knowledge along these lines and of making that knowledge more easily and widely available. It can best perform this double service by stressing both its educational and its research functions, and is already making its influence felt in both these directions.

There is a Chinese proverb to the effect that a picture is worth 10,000 words; if so, then the original is worth more than many pictures of it. In like manner is a field course worth more than one in a lecture room. Our summer course performs a service for students which cannot be had in any other way. In the first place there is opportunity to inspect relic-bearing deposits and to remove with one's own hands the specimens found; students are thus able to examine the very foundations on which the science of prehistory rests. There are also open to them (for inspection only) many prepared sections of relic-bearing deposits which are the next best things

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1. PARADOR DEL SOL GRAVEL AND SAND PIT IN THE MANZANARES VALLEY NEAR MADRID. IMPLEMENTS OF THE CHELLEAN EPOCH ARE BEING FOUND HERE.
2. ONE OF THE TWO ENTRANCES TO THE GREAT CAVERN OF ISTURITZ IN THE BASQUE COUNTRY.
3. CORTAILLOD, A BRONZE-AGE PILE-VILLAGE ON LAKE NEUCHÂTEL. MEMBERS OF THE AMERICAN SCHOOL ASSISTING IN THE SUB-AQUEOUS EXCAVATIONS.

to actual digging. In some cases there is a local museum in connection with these prepared sections, where a whole series of specimens from each of the levels is displayed.

Turning to the great museums there are open to us the accumulated riches of the past hundred years bearing on human origins. It is all very interesting to read about *Pithecanthropus*, the Heidelberg and Ehringsdorf jaws, the Piltdown remains, the Neanderthal skeleton and the Rhodesian skull, but it is immeasurably better to see and even to handle them.

Again there is hardly an original example of cave-art that is not accessible to us either in the caves themselves or in museums, which can be seen in the course of the summer. The importance of actually seeing the originals was well brought out during the past summer—especially on three occasions. At the British Museum I was preparing for some talks to the students later and was going over the examples of cave-art. These I had seen many times before, but on a more careful inspection of a celebrated figure of a mammoth ornamenting a dart-thrower of reindeer-horn (discovered at Bruniquel in southern France many years ago), it suddenly dawned on me that this specimen had never been properly illustrated nor fully understood by those who had published it. The two other occasions were our visits to the cavern of Niaux in the Pyrenees and to that of Altamira in northern Spain. Niaux was the first cavern with mural art that the students had seen. All expressed surprise at the wonderful execution of the drawings. One of them remarked: "I had until now doubted the authenticity of Paleolithic mural art, but Niaux has dispelled even the

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shadow of a doubt." At Altamira the students were unanimous in declaring that the wonderful reproductions in color by the Abbé Breuil of the ceiling frescoes, instead of being overdone, had not even done justice to the skill of the Paleolithic artist's mastery of form and color.

One of the great assets of the School is the opportunity to meet foreign specialists and to hear them tell of their own discoveries. Thus of the eighty-eight conferences given during the past summer, fifty-eight were by forty-two different foreign specialists. The members of the School, therefore, had the benefit of an international faculty consisting of forty-three members, including the director. It is safe to say that no other institution possessing neither buildings nor endowment has a faculty of this size and one that is so truly international in character.

The summer term opened in London on June 25th and closed in Brussels on September 25th. While the School is intended primarily for students who are interested professionally in prehistory, provision is also made to assist amateurs. Thus the fifteen students during the past summer were about equally divided between the two classes. The program was so arranged as to touch upon every phase of prehistory and to include six countries: England, France, Spain, Switzerland, Germany and Belgium. The group visited forty-four museums and seventy-seven prehistoric sites. Many of these sites have been set aside as national monuments and are left in such a manner as to continue to tell their story to future generations.

Those, in addition to the Director, who gave special conferences to the School were: Professor G. Elliot Smith,



Photographs by G. G. MacCurdy.

1. TUMULUS OF THE EARLY IRON AGE OR HALLSTATT EPOCH; NEAR UNDERSINGEN (WÜRTTEMBERG).
2. KOLLERSUMPF, NEAR ZUG, SWITZERLAND, BRONZE AGE IV. EXPLORED BY HERR SPEAK.
3. DIGGING FOR BRONZE AGE RELICS UNDER SIX FEET OF WATER—PROTECTED BY A STEEL CYLINDER AT CORTAILLOD ON LAKE NEUCHÂTEL.

Sir William M. Flinders Petrie, Professor C. F. M. Sonntag, Mr. Hicks, Professors M. C. Burkitt and A. C.

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DOLMEN OF MANE BRAS NEAR CARNAC, WITH PIERRE CHAUDE OVER THE ENTRANCE; THE MAIDEN WHO SLIDES DOWN THE PIERRE CHAUDE WILL NOT LACK FOR A LOVER. LATE NEOLITHIC PERIOD.



ER LANIC (MORBIHAN); A CIRCLE OF MENHIRS (CROM-LECH) PARTIALLY SUBMERGED AT HIGH TIDE. LATE NEOLITHIC PERIOD.

Haddon, C. Daryll Forde, Reginald A. Smith and Mr. Kendrick, Dr. Bather, Messrs. Hopwood and Barlow, Mr. and Mrs. B. H. Cunningham, Guy Maynard and Fred Snare in England; the Abbés H. Breuil and A. and J. Bouyssonie, François Daleau, E. Passemard, D. Peyrony, Z. Le Rouzic, J. Cazedessus, and M. Massat in France; Professor Hugo Obermaier and E. Huguet del Villa in Spain; Professor O. Tschumi, Dr. Paul Vouga, Dr. D. Viollier and M. Blanc, Dr. Emil Baechler and Hans Bessler in Switzerland; Professor R. R. Schmidt, Drs. Kraft and Schroller, and Professor Sobotta in Germany; Baron A. de Loë, Professor Jean Capart, Professor Jean Servais, J. Hamal-Nandrin, and Dr. Rutot in Belgium; and two of our own students, Mr. F. W. Aldrich and Dr. A. Irving Hallowell.

We Americans are so far removed geographically from the ground out of which the relics are being dug that it is very easy for us to be ignorant of their existence as well as their sig-

nificance. It is this ignorance perhaps as much as prejudice which has recently risen like a cloud to darken the path of scientific progress in America.

Whatever may be the political ills of the Old World, trials of science teachers is no longer one of them. One of the reasons for this difference between Europe and the United States is explained by our geographic isolation. The Atlantic Ocean on the one side and the Pacific on the other separate us from the tangible evidence bearing on the great antiquity of man. So far as our present knowledge goes, the New World might be swallowed up by these two oceans without the loss of any of the essential evidence bearing on the origin and development of man both physically and culturally. First hand contact with this evidence can be had only by a trip to the Old World; over there it is already a familiar story to legislators and their constituents. Our people are not less intelligent; they need only a fair chance, which

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can be had by overcoming our geographic handicap. The Tennessee law, which gave rise to the Scopes trial at Dayton last summer, affords abundant proof of the need of just such service as the American School of Prehistoric Research is giving.

Perhaps even more important than contact with foreign specialists is the opportunity to dig. Thanks to the Archaeological Society of Washington, the students have this rare privilege at a leased site—the rock shelter of Castel Merle near Saint-Léon-sur-Vézère (Dordogne). They dug here for nearly four weeks, continuing the work begun during the summer of 1924.* A trench was cut at right angles to the rock ledge from the foot of the talus slope all the way up to the overhanging rock, revealing evidence of two relic-bearing horizons: a lower belonging to the Mousterian Epoch and an upper referable to the Aurignacian.

More specimens were found than during the season of 1924; this is especially true of the lower horizon where the so-called scraper-type of flint implement predominates. Next in point of numbers come the hammer-stones of quartzite. It should be recalled that the Mousterian or Neanderthal race had not progressed beyond the secondary stage of tool-making. The only bone implements from this level are rather large fragments of animal bones with abrasion patches, indicating that they had seen service as chopping-blocks or had been used in retouching the edges of flint knives and scrapers.

In addition, the students dug by invitation for shorter periods in the celebrated cavern of Altamira, Spain, where one of the students, Mr. F. W. Aldrich, found a piece of amber in

deposits of the Upper Paleolithic Period. Altamira is one of the five stations in Europe where Paleolithic amber has been found, the other four being Aurensan and Isturitz in France and Kostelik and Zitny in Czechoslovakia. At Cortaillod and Auvernier on Lake Neuchâtel and at Kollersumpf on Lake Zug, they had experience in pile- and moor-village exploration covering the Neolithic Period as well as the Bronze Age. They also dug for a while in a Swiss Bronze-Age site on land, an English Paleolithic gravel pit, and in Belgian village sites and workshops representing two phases of the Neolithic Period.

Actual contact with excavation of Iron-Age culture being carried on by others was had at two localities. The National Museum in Zurich uncovered for our special benefit two tumuli of the early Iron Age known as the Hallstatt Epoch, at a site near Ossingen. The other was a chance occasion; while on an excursion with Professor Tschumi of Bern, we came upon three workmen who, in digging a trench for a sewer, had just uncovered two skeletons—one of an adult female, the other of a child. It was our good fortune to be able to assist Professor Tschumi in the removal of the bones and the objects buried with them, including fifteen bronze brooches, two bracelets of yellow glass, several large amber beads, and a bone point. The bronze brooches were of a type which made it possible to refer the burials to the second half of the Iron Age known as the Epoch of La Tène (about 300 B. C.).

Keeping abreast of and in actual touch with the latest prehistoric discoveries is one of the rare opportunities afforded by the School, and it might not be amiss to mention a few which

* ART AND ARCHAEOLOGY, XIX, March, 1925.

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came to our notice and which we are at liberty to mention.

France.—P. Dubalen and Dr. E. Passemard, the explorer of the cavern of Isturitz, have just found on the left bank of the Adour in the section known as La Chalosse (Landes), added evidence in support of the claim for a Pleistocene industry antedating the Chellean Epoch. The industry is referred to as Pre-Chellean. The deposits in which the very old crude implements are found rest on yellow sands of the Lower Pliocene. Above the pebbly layer containing the crude implements, there is a relic-bearing deposit with three artifact levels: Chellean, Acheulian, and Mousterian respectively. The whole is capped by



THE ROCK SHELTER OF CASTEL-MERLE NEAR ST. LÉON-SUR-VÉZÈRE (DORDOGNE), SHOWING THE TRENCH CUT BY THE AMERICAN SCHOOL IN 1925

vegetal earth with objects dating from the Neolithic and later. Most of the implements from the Pre-Chellean horizon are fashioned from Senonian (Cretaceous) flint nodules or large flakes of the same flint; a few, however, are from quartzite pebbles.

The Dordogne continues to yield rare examples of Paleolithic art. Two fine figures in relief on stone of the wild ox (*Bos primigenius*) have just been published by Capitan and Pey-

rony. The legs and ventral portion of one figure are hid behind the body of the other, of which the observer has an unobstructed view. In other words, the artist has deftly rendered the profile of two oxen standing side by side as they would appear to a beholder in a more elevated position. The loose stone on which these figures are carved was found in the floor deposits of the rock shelter known as "Fourneau du Diable" in the commune of Bourdeilles; it has been removed to the Musée du Château at Les Eyzies. The figures have been referred to a late phase of the Solutrean Epoch.

Switzerland.—Since 1923 Baechler has explored Wildenmannlisloch, a cavern in the canton of St. Gall on the northern slopes of the Kurfürsten at an elevation of 1600 meters (5253 feet) above the sea. Culturally and chronologically, as well as geographically, Wildenmannlisloch links Wildkirchli with Drachenloch. It lies some 20 kilometers (12.5 miles) southwesterly from the Ebenalp (Wildkirchli) from which it can be reached by way of the Rotsteinpass, and some 30 kilometers (18.75 miles) northwesterly from Drachenloch. The stone and bone industry as well as the fauna resemble the fauna and industry from Wildkirchli and Drachenloch. These remains are found at two successive occupation levels which are intercalated between two glacial deposits of clay—Riss below and Würm above.

One of the finds at Wildenmannlisloch may serve to throw light on how man first came to be an artist. There is now a good deal of cumulative evidence pointing to the influence of fortuitous resemblances in nature to animal forms as bearing on primitive man's nascent artistic bent. Once detected, natural effigies would be gathered and treasured, and means

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would eventually be found to supplement and improve on nature's haphazard creations, as in the case of the mammoth from Unter Wisternitz. The specimen in question from Wildenmannisloch consists of a piece of lower jaw of the cave-bear which bears a striking resemblance to a human head and body; the concavity of the socket that held the canine forms the neck and chin. The piece bears evidence of a considerable amount of wear, as if it had been carried as a fetich.

In 1924 Professor O. Tschumi discovered at Moosbühl near Bern an important *loess* station with Magdalenian hearths at a depth of 40 centimeters (15.7 inches). This level has yielded a typical industry including combination scratcher-gravers, blades with back worked down, small nuclei (all of flint), and bone points. Above the Magdalenian level, Tschumi found vestiges of both a Neolithic and a Roman occupation. Moosbühl lies close to the line representing the maximum extension of the Würm glaciation and is nearer to the heart of the Alps than any other Magdalenian station yet discovered; it probably belongs to the closing phase of the Magdalenian, coincident with a much restricted area of Alpine Würm glaciation.

Czechoslovakia.—One of the outstanding Paleolithic discoveries of the past summer is that reported by Dr. K. Absolon. It is a great *loess* station on the northern slope of Palavske Mountain near the village of Dolni Vistonic (Unter Wisternitz). The site is near the southern frontier of Czechoslovakia, about midway between Brunn and Vienna. It is said to cover a considerable area and to be rich in relics of the Aurignacian Epoch. The most important specimen is an indurated clay figurine representing the human

female and belonging to the so-called Venus type. The Dolni Venus of clay is a cross between the Willendorf Venus of stone found some twenty years ago in the Danube valley only a short distance to the west, and the Lespugue Venus of ivory found in 1922 in southern France (Haute-Garonne). Other



IMPLEMENTS FROM CASTEL-MERLE
1-6: Saw, scraper, cleavers and a slug, all of flint.
No. 7 is a bone compressor.

clay figures at Dolni Vistonic include that of a human hip and leg, and a bear; there is also the figure of a young mammoth carved out of a so-called *loess poupée* or concretion. The four legs stand out free from the body; the stump of the broken trunk had been polished by use. The *poupées* of the recent *loess* are always small, so that this figure of the mammoth measures only 2.6 centimeters (1 inch) by 2.1 centimeters high.



LE ROYAL LOUIS

The fitting of figureheads to the bows and of carved images around the sterns of vessels, which was so much in vogue during Pierre Puget's lifetime, had its origin in the religious thought and practices of much earlier days. The high erection at the sterns which carried these decorations derives its name of poop from the Latin through the French [*puppis*: *poupe*] *poupée* (puppet, image), or image the Latin races erected astern in honor of their tutelary deities.

PIERRE PUGET

By REAR ADMIRAL ELLIOT SNOW

Construction Corps, U. S. Navy

THE combination of artistic temperament and engineering skill has been seen many times, and not infrequently the results of such mental endowment are handed down in the form of beautiful paintings, sculptures and other forms of decorative art.

Shipbuilding in past centuries has contributed no mean share to the art of sculpture. Even today we have in figureheads, stern-ornaments, gangway-boards and in the interior decoration of yachts and "ocean greyhounds," a wealth of decorative creations. As far as authentic records show, the exterior decoration of war vessels reached its zenith in the latter part of the sixteenth and the early part of the seventeenth centuries.

The author of "A Survey of the Developments of Ship Ornamentation—Old Ships' Figureheads and Sterns," L. G. Carr Laughton, describes this form of art in the following words:

"In many centuries and among many nations, the external ornamentation of the hulls of ships has passed through varying fashions. . . . The Tudor ships were gay with painted sides of many colors, and the 17th century developed a taste for extravagant

carving and gilding. . . . Men demanded in the 16th century that the upper-works should be so designed as to impart comeliness or 'grace and countenance,' or even 'tenor and majesty,' to the ship."

Seamen even in the unfavorable circumstances of the present day argue that a ship to be useful need not be ugly.

It was near the end of the seventeenth century that the Minister of the French Navy—Colbert—ordered the discontinuance of the further decoration of French state craft and the removal of gilded carvings from existing vessels. The reasons, of course, for this order are to be found principally in the effect of the top hamper on the seaworthiness of a vessel and in the reduction of carrying capacity when overweighted with useless decoration.

The long cherished idea of overawing England, Holland and Spain by magnificence of decoration had in the end to give way to utilitarian needs.*

Among the great masters of marine decoration, painting and sculpture of his day, Pierre Puget ranked with the best. He was born in Marseilles in



PIERRE PUGET: 1622-1696

* In 1700-1703, the British Admiralty issued orders restricting carving. The United States gave equivalent decisions regarding figure heads and bow scrolls in 1908.

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AFTER-END OF "LE SOLEIL ROYAL," WITH TYPICAL CARVING AND DECORATION. THE CARVING ABOVE THE TOPMOST GALLERY IS CALLED "LE TABLEAU"

1622 and did much of his work in the city of his birth. At one time, while still young, he was a resident of Genoa. He was recalled from there in 1660 by Colbert and was assigned to work in the old dockyards of Toulon. He undertook to reconstruct this arsenal, but during his endeavor the yard was destroyed by fire. This so disheartened Puget that in 1685 he returned to Marseilles, where he remained till he died at the age of seventy-four.

Those who have arrived at maturity often regard children in their late teens as being so immature as to be incapable of other than negligible efforts at accomplishment, and frequently assume their imaginative efforts to be mere flights of fancy. This estimate could

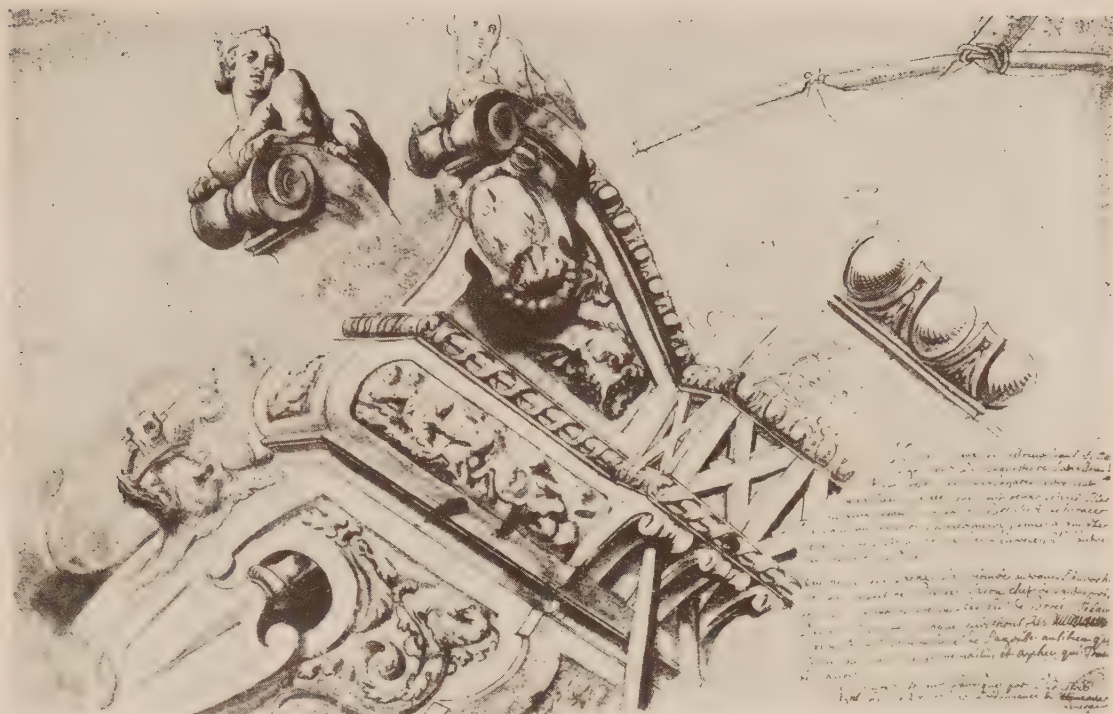
not correctly apply to young Puget. Some accounts of his life state that at the age of *fourteen* he carved the ornaments for some of the *galères* then building at the arsenal of Toulon, and that at the age of *sixteen* he was already engaged on the construction and decoration of a war vessel.

Galères were the principal vessels built at the arsenal of Toulon when Puget was a boy, but during his absence in Italy rapid and radical changes in the design of French vessels took place. The vessels shown in the illustrations are of the type that succeeded the *galères*.

Two years after the campaign of the Duc de Brézé against the Spaniards in 1645, the arsenal of Toulon could arm a total of seventy-four craft, thirty-six ships, twenty *galères* and eighteen



STERN-VIEW OF THE "ROYAL LOUIS," OF THE END OF THE XVIIITH CENTURY, SHOWING THE "OPEN" GAL-
LERIES AND THE "TABLEAU" AND THREE LANTERNS



THE ELABORATENESS OF FRENCH MARINE SCULPTURE AND DECORATION MAY BE VISUALIZED IN THESE UNFINISHED SKETCHES FROM THE DESIGNER'S PORTFOLIO

smaller vessels. One of these ships was the first to be decorated by Puget on his return from Italy. It was dedicated to the queen and bore the name of *La Reine*. This being his first project to receive approval, and to be executed by him, gave him great joy. So great was this that, after years and years of uninterrupted labor, the designs of *La Reine* still decorated the walls of his bedchamber. They were there even at the time of his death.

At the age of thirty-eight, when Puget was recalled from Genoa, he stipulated in writing the following conditions under which he would enter the service of the King at the arsenal of Toulon.

1. I would like the orders to come from the King himself. This writing would be easy to obtain at court and is necessary for the glory of our nation.

2. I wish to be considered not as a workman but as a principal officer.

3. I will design the "upper works" only and my designs, after having been examined and approved by the principal masters Rodolphe, Poumet and Coulom, must be scrupulously carried out.

4. I want to be permitted to enrich my designs without interference on the part of anyone, even officers.

5. No drawing or picture is to be sent to M. l'Amiral or the King that is not carried by me.

6. A skillful helper is to be assigned to me and he is to be paid one crown (*écu*) a day.

7. The only manual work I will do is on the models and working drawings.

8. Officers shall have nothing to say even if I cause bronze or marble work to be done in my workshop.

9. I am to be paid 4500 francs (*livres*) a year.

10. I do not obligate myself to work longer than two years.

11. If stone buildings belonging to the Navy be erected outside the arsenal, I am to be the architect and make the plans.

M. d'Infreville, director of the arsenal at that time, transmitted these conditions to Colbert in January, 1667. The rather too frequent use of the



TOULON FROM THE HARBOR. TWO OF THE "GALÈRES" ARE UNDER WAY, THE THIRD LYING AT ANCHOR. THE ORIGINAL PEN-AND-WASH DRAWING IS IN THE LOUVRE

words *je veux*—the prerogative of royalty—resulted in a delay of more than a year before an answer was received. It is certain, however, that inside of two years Puget was at work at Toulon.

This fact was disclosed by a memorandum found in the National Library of France in 1669. This shows that in February of that year five vessels were building at Toulon—*Le Sceptre*, 80 guns, *La Royale Thérèse* and *Madame* of 70 guns, *Ruby* and *Joly*—for which Puget was undertaking the ornamentation. M. d'Infreville was still the director.

At a later time, during Puget's absence from the arsenal, just after M. d'Infreville was succeeded by M. Mathaiel, two sculptors attempted to supplant Puget in some of his work. Rombaudo and Tourreau on their own initiative undertook to carve the poop-

ornaments of several vessels and used their own designs and models. It took an order from the King himself to straighten out the controversy that followed this untoward act on the part of Puget's collaborators. It was finally decided that Rombaudo and Tourreau might complete the carving of the *Royal Louis* and the *Dauphin Royal*, but thereafter these two sculptors were to work under Puget.

While searching for illustrated articles on ships' figureheads, the writer found at the Boston Public Library a copy of Auquier's biographical critique of Puget and his work. From this the several illustrations which appear in this article were reproduced. The pages of the book were becoming so yellow with age that it was only through obtaining special plates and being fortunate enough to have the advice and



THREE VESSELS, EACH TYPICAL, OF THE FRENCH STYLE OF THE LATTER PART OF THE XVIIIth CENTURY,
CHARACTERISTICALLY CARVED AND ORNAMENTED

help of an expert on photography, Professor A. C. Hardy of the Massachusetts Institute of Technology, that even fair reproductions were obtainable.

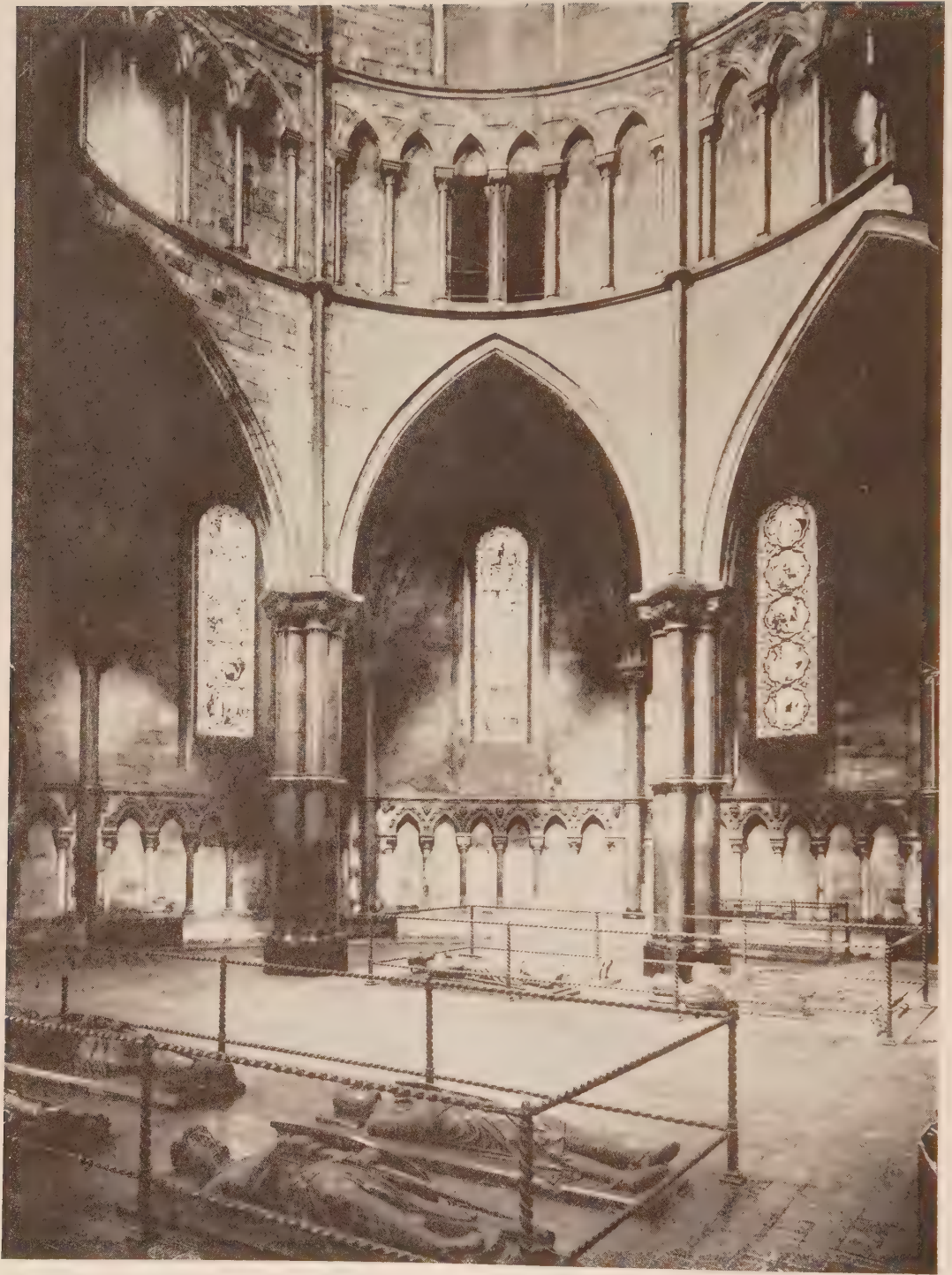
Many accounts and monographs of Puget's work have been published. His works were catalogued in Paris in 1868 by Leon Lagrange; Charles Giroux in 1894 wrote "*Les Annales de la Vie*

de P. Puget." This was followed in the same year—1894—by Philippe Auquier's biographical critique. This last named work contains many beautiful illustrations of Puget's work. Those reproduced in this short sketch were selected because they show well the two principal types of French naval vessels of Puget's day.

ARTIFEX MAXIMUS

*He mixes star-dust with the tears of Time
And therewith sets the stones of quarried Truth.
So builded He this great cathedral high,
Throughout whose aisles illimitable sound
The paeans and the sobs of Life and Love.
His Universe is mine to worship Him.*

—DUANE E. FOX.



INNS OF COURT: THE "ROUND" OF THE TEMPLE CHURCH, WITH THE NINE STONE KNIGHTS

THE LONDON TEMPLE

By ANNE CHARLOTTE DARLINGTON

THE Strand, Fleet Street, heavy traffic, the Law Courts, shops and shoppers, 'busses and barristers, sight-seeing Americans and the clamoring chimes of St. Clement Dane's! Then a door in a wall, a gateway into the quiet past—the road to many yesterdays.

In the Temple you may choose your Age. If you like Victorians, you may stroll about the old lanes and courts with Dickens and Thackeray, picking up local color for *Martin Chuzzlewit* or *Pendennis*—the Temple is the shrine of Literature as well as of the Law. In Georgian times there is Dr. Johnson at No 1, Inner Temple Lane, treating his friends to tea and to conversation "as correct as a second edition." And yonder in No. 2 Brick Court, Oliver Goldsmith is upstairs giving a supper party, while downstairs Blackstone complains of this "revelling neighbor" while he struggles with Volume IV of his *Commentaries*.

To the Middle Temple in these same Georgian times comes a group of young American colonials to learn at the fountainhead of the mother country the laws and liberties of Englishmen.

Among the Elizabethans are the towering, if somewhat misty, figures of Sir Edward Coke, Sir Walter Raleigh and Sir Francis Drake. The charm of the period is kept alive for us in the fine old dining hall of the Middle Temple.

The best features of all four Inns of Court are summed up in the little verse:

*Gray's Inn for walks,
Lincoln's for a wall,
The Inner Temple for a garden,
And the Middle for a hall.*

The Hall is one hundred feet long by forty wide, wainscotted up to the high

windows. Its hammer-beam roof is said to be the best Elizabethan specimen in London. There is a Minstrel Gallery, a beautiful oak Renaissance screen erected in 1574, seventeenth century armor and weapons, some Stuart portraits, and a serving-table built of timbers from Drake's ship, *The Golden Hinde*. The Hall was begun in 1562, and opened by Queen Elizabeth in 1576. She is said to have dined there, and to have partaken of a holiday pudding. The remains were carefully preserved for a year, when they were incorporated in a second pudding, some of which was in turn kept for the succeeding year. So through the centuries, Middle Templars have enjoyed the traditional honor of eating pudding with Queen Bess.

Tradition is all-powerful in the Temple, and to this day an interesting requirement for being called to the Bar is the function of dining a certain number of times during each term in the Hall of one's Inn. The sociability of these English Societies for the Study of Law has always been one of their greatest charms. At Christmas there were always masques, plays and dances, and in this Middle Temple Hall Shakespeare's *Twelfth Night* was acted in 1601. Shakespeare himself probably played here.

The Order of the Temple, founded for the protection of pilgrims to the Holy Land, acquitted itself gloriously in the field during the Crusades. Its Rules, revised by St. Bernard of Clairvaux, were severe. The knights dressed in white, and could use no gold or silver upon either harness or weapons. "No knight was to talk to any brother

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of his previous frolics in the world," writes Ringrose in his "Inns of Court." "No brother in pursuit of worldly delight was to hawk, to shoot in the woods with long- or cross-bow, to halloo to dogs, or to spur a horse after game . . . Last of all, every Templar was to shun 'feminine kisses,'

needs rear their shrine at home. Hence the form of the Round Church, dedicated in 1185. Perhaps the good folk of Henry II's reign visioned the fine porch as the portal to a far country. Perchance through it they could dream of the East—vicariously, at least, go to Jerusalem. Our pilgrimage is back



INNS OF COURT. THE MIDDLE TEMPLE HALL. LOOKING EAST

whether from widow or virgin, mother, sister, aunt or any other woman."

The Order's Rule seems narrow and strict, their penances repulsively cruel; but the beauty of their idealism still lives in the old church of "the Virgin Lady Mary." The Templars were Soldiers of the Shrine of the Sepulchre at Jerusalem, and when they came back to England they must

in to their past, for on entering the Templars' church, we step into the Middle Ages.

Mediaeval strength stands in the columns. Gothic mysticism in the shadowy arches. All the rich, suggestive colors of romance and chivalry flame from the windows. And in the centre of the circle of arches lie the Nine Stone Knights—Unknown Sol-

ART AND ARCHAEOLOGY

diers of the Past. Tradition has ascribed names to some of them, but their identity is far from certain. The crossing of their legs at ankle, knee or thigh is supposed to show that the knight participated in the First, Second or Third Crusade. These grim figures do not wear the habit of the Temple above their armor, and thus it is known that they were associate knights. Somehow they seem fitter representatives of Chivalry than the oath-bound brethren whose lives were narrowed by their vows.

In their church, the "Round" takes the place of the nave in the usual Gothic edifice. The "Oblong," or choir, was added later, and dedicated in 1240 in the presence of Henry III and his barons with all the pomp and brilliance of religio-royal ceremony. Fortunately today the ravages of the 1706 restoration, when "the church was wholly whitewashed, gilded and painted within" [even to the Nine Stone Knights, and their railing, which were gilded till they glistened], have been removed. The much-derided Victorians in 1845 restored the church to its solemn Gothic beauty.

Bellot, referring to the connection of the Templars with the Five Secret Societies of their day, traces mystic symbols in the features and decorations of the "Round." He says:

"The six columns, consisting of four pillars each, and connected with the twelve columns of the exterior circle by arches which produce exact triangles; the four doorways and eight windows, are the geometric and numerical symbols the Gnostics received from the Neoplatonists, who derived them from the secret freemasonry of the Egyptian initiations. The resemblance of these two circular ranges of pillars to the Druidical circles of stones cannot be a

mere coincidence. Three primary symbols—the circle, representing the sun; the *tau* or T-shaped cross, eternal life; and the triangle, joy—are all reproduced in the Temple Church." He thinks, however, that these may be nothing more than survivals of the sun-worship from which many ancient cults developed.



INNS OF COURT: THE PORCH OF THE TEMPLE CHURCH

All about the "Round" are little arched niches. When the Order of Templars was dissolved, and the legal Societies obtained their property from the Crown, lawyers used these niches or booths as stalls where they might talk over cases with their clients. Now the "Round" is the church of the members of the Middle and Inner Temples, and Law has taken the place of "Tryal by Combat." Where could the Templars, defenders of the weak and suffering, find fitter successors than in these champions of Justice?

NOTES AND COMMENTS

Private letters reported in *The New York Times* state that the tomb and remains of Sir Philip d'Aubeny, who participated in the Fifth and Sixth Crusades, between 1222 and 1236, when he died in Jerusalem, have been discovered and examined. The tomb is in the courtyard of the Church of the Holy Sepulchre, and has been preserved from obliteration by the feet of myriad pilgrims only because the Turks long ago placed a bench above it. In consequence, the epitaph and armorial bearings on the covering slab remain clear and easily decipherable.

Dispatches from Professor Stephen H. Langdon assert that in a recently opened excavation northeast of Kish, on the earliest Sumerian site thus far discovered in Akkad (north Babylonia), pictographs have been found older than anything at Ur. Numerous Sumerian graves, and a quantity of geometrically ornamented pottery vessels are among the discoveries.

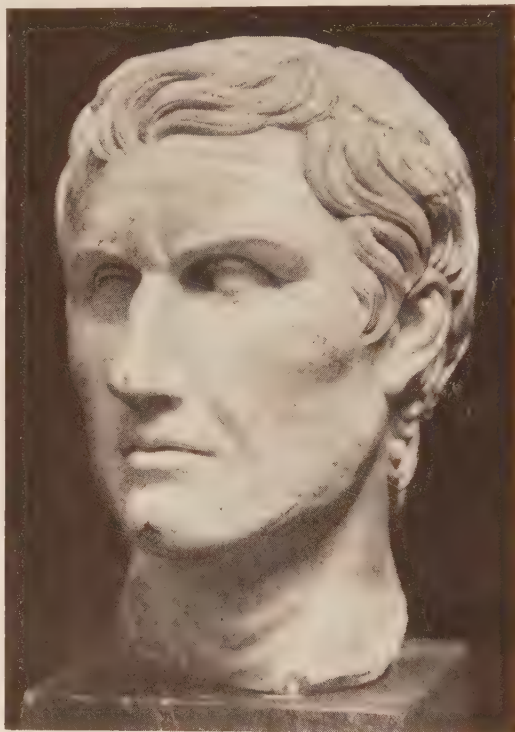
Under the general title of "The Minor Museums of Italy," *Le Vie d'Italia* publishes a series of articles dealing with provincial museums and libraries from time to time. In the current issue Mr. F. Reggiori writes of the Pinacoteca and Civic Museum of Savona, which he describes as "a typical provincial museum . . . not far from the port with a beautiful sculptured portal of the type so common in Ligurian cities." The museum contains varied collections of "pre-historic" (ancient, or very early?) robes, numismatics, sculptures, ceramics, ethnographic specimens, and a valuable gallery of paintings among which are some especially good examples of the Quattrocentists which, according to the author, might well move many of the great galleries of the world to envy.

Beaux-Arts gives, in a recent number, the highly ingenious ruling of the authorities to save the City of Carcassonne from the disfigurement with which a mercenary hotel proprietor had threatened it. This person has planned and actually begun the erection of his hostelry, which would utterly ruin the magnificent effect of the ancient city walls. To buy the property, or to expropriate it, was impossible as money was lacking. So the Administration of Fine Arts adopted resolutions limiting the construction by declaring that the builder must not erect the proposed second story, attic or cornice, which must be replaced by a proper roof of old tiles; that he must color his walls to the exact tone

of the fortifications nearest the new structure; and that all balconies and jutting ornaments or projections be dispensed with, while no placards or advertisements of any kind would be tolerated. Every admirer of celebrated fortifications will rejoice in this sensible ruling, since, for the time at least, it saves "intact the most imposing of the remainders of our military mediaeval architecture."

A ROMAN HEAD OF A GREEK POET

The striking head of the Greek poet Menander on this page is reproduced by courtesy of the Royal Toronto Museum of Archaeology. The remarkable



MENANDER, FRIEND OF EPICURUS

likeness to portrait heads of President Lincoln is immediately evident. Dr. David M. Robinson, in a description of the head published in the *Bulletin* of the Museum, describes it as a Roman copy of a Greek original, of excellent Roman workmanship dating from the first century of our era. Dr. Robinson continues in part: "There is little literary material for the iconography of Menander, so that the marble portrait in the Museum, if it is Menander, not only is welcome to the student of art, but is also a biographical document to the lover of Greek literature. Menander was said to be handsome; that he was an intellectual, distinguished man of slender stature, with a look of sadness and seriousness, possibly due to his ill-health, is well shown by the accompanying illustration . . . We know little about Menander's life. He was born in Cephisia, a beautiful suburb of Athens, in the year 343-42 B. C. His father was a general, but he was undoubtedly turned from a military life to comedy by his uncle, the comic poet

Alexis. Epicurus, the philosopher, was his friend and adviser. . . . Few surviving portraits show a better delineation of character. The Toronto head, with its keen, determined look, but a facial expression full of grace and distinction—special characteristics of Menander—will take its place with any of the replicas. . . . The Boston head is second, not only to the Copenhagen head, as is stated in Allinson's *Menander*, p. VII, but to the Brandegee and Philadelphia and Toronto heads. The Toronto head has more strength of character and is a better rendering of the Greek original, a most effective portrait. It is a great work of art. If a Roman copy is as good as this, what a masterpiece of portraiture must be the Greek original have been!"

ART AND ARCHAEOLOGY

The *Art News* reports that "the cubistic and post-impressionistic school seems to be fading among American painters. At any rate, that is the reported conviction of an observer of 1,200 entries in the thirty-eighth annual exhibition of painting and sculpture in Chicago. Less than a dozen of this school were accepted for hanging, and these few are not the riots of color and form of a few years ago What is permanent is man's hunger for beauty."

Archaeology has concerned itself considerably with ancient commerce in some of its more unusual phases, and ART AND ARCHAEOLOGY will present, during the coming year, an original contribution dealing with the subject. But while the commerce itself has had attention, relatively little is published of the types of seagoing craft which made that commerce possible beyond the limits of the land. In most cases where books have been written about old ships, the descriptions have been more colorful than accurate, and the haze of romance was thrown over the subject to conceal the author's lack of detailed knowledge. Soon, however, we are to have a series of six works sponsored by The Ship Model Society of New York, which will give the student the actual contemporary scale models employed by the marine and naval architects of the seventeenth and eighteenth centuries. The first of the series to appear will be "Contemporary Scale Models of Vessels of the Seventeenth Century," by Henry B. Culver. The book will be ready the middle of this month.

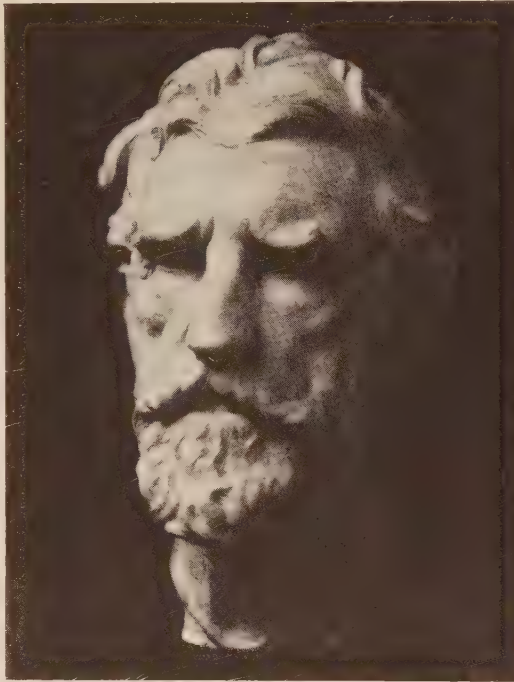
The ancient church of the Cordeliers at Châteauroux, France, has been remodeled and restored as an archaeological museum. The nave now contains many important specimens from Gallo-Roman times, notably an altar dedicated to the Gaulish deity Cernunnos. Many stelae are shown, with representations of the deaths of the men they commemorate while at their daily tasks. Merovingian tombs, beautiful mediaeval fragments of sculpture from the Abbey of Déols, part of a lintel depicting the Last Supper, and capitals carved with historic personages, intermediate between the art of the Ile de France and that of Burgundy during the middle of the XIIth century, form only a part of a valuable and highly instructive collection.

The famous old Palace of Jacques Coeur, at Bourges, France, is soon to be inaugurated as the Museum of Berry, according to the *Beaux-Arts*. Readers of ART AND ARCHAEOLOGY will remember that the palace was

for a long time the seat of the local tribunals, which have now given it up. Jacques Coeur was the fabulously wealthy merchant prince who did so much for the ingrate King Charles VII, "the Well-Served," being eventually rewarded by banishment. His palace stands on the edge of the ancient city, two of its towers and part of its lower walls having formed a section of the Roman defenses of the city.

Sir Martin Conway, according to the *Art News*, is authority for the attribution to Van Eyck of a "Head of Christ" recently discovered at Newcastle and purchased for a relatively insignificant amount. The picture is painted on a panel of oak, of which the frame is a part. Its value is declared to be about an hundred and fifty thousand dollars.

Frank Jay Gould has made a characteristically American gift to the French town of Chalons-sur-Saône. In 1907 a German antiquary bought the XVth century "Tour du Doyenné" from the municipality, took it apart and transported it to Paris. Confiscation of German property during the war again exposed the stones to sale. In 1924 Mr. Gould purchased it, and at length deciding that its native town was the best possible site for it, has offered it, with all the costs of reerection defrayed by himself, to Chalons instead of putting it up on one of his own estates.



HEAD FROM BUST OF AUGUSTUS ST. GAUDENS BY JOHN FLANAGAN. UNVEILED TUESDAY, NOVEMBER 17, 1925, IN "HALL OF REMEMBRANCE," NEW YORK UNIVERSITY, UNDER THE AUSPICES OF THE NATIONAL ACADEMY OF DESIGN

The American Art Association sold in November the manuscript of Oscar Wilde's astounding lecture before the Royal Academy in London. In the lecture Wilde disclosed his feeling that art is not one of the subjects best understood by archaeologists. He said: "As regards archaeology, avoid it altogether: archaeology is merely the science of making excuses for bad art." In another passage he gives his true reason for this pronouncement in the words: "If you are an artist at all you will be not the

mouthpiece of a century but the master of eternity."

The Metropolitan Museum in New York has recently unveiled a new stained glass window by Louis C. Tiffany. It measures 11 feet in height by 8 feet six inches wide. Gothic mullions frame an autumn landscape under a glowing sunset sky. In the background shimmers a lake, from which a thread of a stream trickles over descending rocks in the foreground, while to one side sombre pines and on the other magnificent silver birches make a secondary frame "in the brave livery of fall." The Museum *Bulletin* says

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of this composition, as beautiful as it is remarkable an achievement:

"The window admirably illustrates Mr. Tiffany's methods of manipulating the glass itself, without the use of surface enamel, to produce pictorial effects. For example, pieces of pot-metal glass may be forced into folds and wrinkles while in a molten condition so as to give the modeling of light and shade. When the right color is not obtainable in the pot-metal, the glass may be 'plated' or 'cased' with glass of a different color to secure the required tint. Other effects are produced by introducing small pieces of variously colored glass, cut to the desired shape, into the sheet of glass while it is molten. The leading is lighter than in ancient glass, and is used chiefly to increase the decorative character of the design."

The fourteen prize-winning designs in the Lord & Taylor international art contest for a symbol of service for the corporation, include line-drawings, paintings and sculpture. More than five hundreds entries were received in the contest from America and Europe. It is worthy of remark that the four major prizes, of \$1,000, \$500, \$350 and \$150 were all awarded to American artists.

MUNSEY MILLIONS TO THE METROPOLITAN

The most important bequest ever made to any cultural institution was contained in the recently probated will of Frank A. Munsey, the publisher, who died in December, in his seventy-first year. The bequest turned his entire residuary estate, estimated to be worth nearly forty millions of dollars, over to the Metropolitan Museum of Art in New York City without condition. Mr. Munsey had never evinced any interest in the Museum, and held only a yearly ten-dollar membership. His munificent gift was a complete surprise to a world which had never imagined the fortune he had laboriously built up in a lifetime of strenuous endeavor would go in that direction.

Although Mr. Munsey had never published any scientific periodical, his rules of conduct for his magazines and newspapers were strict and lofty, and he was actuated in his conduct of them by clean purpose, a desire for the greatest possible degree of accuracy, and the wish to make his many mouthpieces serve a thoroughly constructive purpose. He was one of the towering figures in American journalism, and his genius proved itself even to the last by his immense gift for the benefit of those ennobling cultural influences denied him in the bitter days of his early struggle. After he had written that remarkable will, a few years ago, Mr. Munsey might have repeated the words of Ovid to himself with pardonable satisfaction (*Metamorphoses*, XV, 871)—

*Tamque opus exegi quod nec Jovis ira nec ignes
Nec poterit ferrum, nec edax abolere vetustas.
Cum volet illa dies quae nil nisi corporis hujus
Jus habet, incerti spatium mihi siniat aevi:
Parte tamen meliore mei super alta perennis
Astra ferar, nomenque erit indelebile nostrum.*

What is reported to be the finest head of the Sumerian moon goddess ever discovered is said to have been found recently by Leonard Woolley and his associates while excavating at Ur, Mesopotamia. The head is remarkable for the delicacy of its carving, and the hair shows that "permanent waves" were apparently in style in 2250 B. C.

THE CORCORAN'S TENTH EXHIBITION

The Tenth Biennial Exhibition of contemporary American oil paintings will be held by the Corcoran Gallery of Art, Washington, D. C., from April 4 to May 16, inclusive. The Exhibition will be confined to original oils by living American artists, not previously exhibited in Washington. Pictures must be suitably framed and in condition for exhibition when received. No artist may have more than three canvases hung. One entry card should be made out for each picture. All cards should be received at the Gallery not later than March 1. Full details of the requirements for submission, number and value of the prizes, sales, entry blanks, etc., may be obtained from the Director of the Gallery, Mr. C. Powell Minnegerode. The jury, to serve also as the Hanging Committee and the Committee of Awards, will be: Edmund C. Tarbell, Chairman; John C. Johansen, Jonas Lie, Leopold Seyffert, Robert Spencer. Director Minnegerode will serve ex-officio as a member of the Hanging Committee. Entries will not be accepted after March 6 in New York, or March 15 at the Gallery. Varnishing Day, April 3.

Reports from Professor Reisner, of the Harvard Expedition, are expected soon to establish the identity and value of the tomb discovered last spring in the shadow of the Great Pyramid at Gizeh. It is quite generally believed to be the final resting-place of Seneferu, who reigned nearly 6,000 years ago. The sarcophagus is of alabaster, surmounted by a solid gold canopy. Neither Prof. Reisner nor the Egyptian Government has authorized any statement as yet, but rumor has it that the splendors of Tut-Ankh-Amen's burial will pale before what is believed to await the excavators in this royal mausoleum.

WASHINGTON SOCIETY EXPEDITION TO GUATEMALA

One of the most important undertakings of an archaeological nature ever sponsored by private resources has been recently authorized by The Archaeological Society of Washington. Dr. Manuel Gamio, the noted Mexican archaeologist and stratigrapher, left Washington on January 9 to make a series of stratigraphic studies in Guatemala where, as Field Director, he will conduct an expedition for the Society.

Certain areas in the southern Republic have long been known to contain archaeological remains of great importance, a careful stratigraphic study of which, it is believed by scientists, will disclose the time-relation between the Archaic, Maya and other pre-Columbian cultures of this continent. Such discoveries will provide the necessary data for determining once for all the cultural priority and sequence of the prehispanic races here. Remains have been found of each of these peoples, but what remains to be decided, and forms one of the most interesting small problems for the archaeologist, is the sequence.

Dr. Gamio is now on the ground in Guatemala, making his preliminary investigations. He expects to complete his studies before the rains begin in April. He will make a preliminary report outlining his discoveries, which will be published in ART AND ARCHAEOLOGY early in the Fall, and while archaeologists who have been in consultation on the project do not anticipate any sensational findings, it is rather confidently expected that the results will be of high importance in a scientific sense.

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Press dispatches from London tell of a IVth Century, B. C., statuette of Socrates recently purchased by the British Museum, which does not show the great philosopher entirely as the man to whom we are accustomed. The features are those with which the world has long been familiar, but the statue, made within a measurable time after Socrates' death, shows him not to have been completely bald. The figure is of Parian marble and was found at Alexandria.

THE AMERICAN SCHOOLS OF ORIENTAL RESEARCH

At the meeting of the Corporation in New York December 28, 1925, Professor James Breasted, of the

foundation for any thorough exploration and excavation of that ancient land.

A cablegram has been received from Dr. Dougherty to the effect that the Iraq Government has offered the use of its quarters in Bagdad for the deposit of the Library of the School. Much concern had been felt for the proper location and display of this library, the only one of the kind in the country, and the hospitality of the Iraq Government is taken as a very auspicious sign, continuing, as it does, the past courtesies of the Government. Acceptance of the offer was immediately cabled.

Professor Chiera has received the shipment of 1000 tablets which he unearthed at Kerkuk in ancient As-



PRIZE WINNERS AMONG THE SOAP SCULPTURES EXHIBITED AT THE ART CENTRE, NEW YORK

Professional Class: 1st prize, "Walrus," by Hortense Keller, California. 2nd prize, "Torso," by Juanita H. Leonard, Connecticut. 3rd prize, "Elephant," by Wm. P. Bohn, California. All figures are carved from a well-known white soap.

University of Chicago, and President Milton G. Evans, of Crozer Seminary, were elected Trustees, to fill the vacancies caused by the deaths of Professors Mitchell Carroll and Albert T. Clay.

Director Albright of the Jerusalem School, and Professor R. P. Dougherty in charge of the Bagdad School, have accomplished a very useful expedition through Syria and down the Euphrates to Bagdad, making special examination of the ruined sites along the upper Euphrates with a view towards their identification. Their reports will appear in the Bulletins of the Schools. Dr. Dougherty will now devote himself to a field survey of one of the river-beds of ancient Babylonia in cooperation with the Department of Antiquities of the Government of Iraq. Such surveys are an essential

syria last winter, and is engaging in preparing them for publication. They will fill several volumes, and will be published by Paul Geuthner, Paris.

The School in Jerusalem will cooperate in two excavations in the coming season. One is undertaken and financed by President Kyle, of the Xenia Theological Seminary, to be carried out at the Biblical Kiriath-sepher; the other by Dean Wm. F. Badé, of the Pacific School of Religion, at a site north of Jerusalem.

OFFICIAL REPORT OF THE EXAMINATION OF TUT-ANKH-AMEN'S MUMMY.

Press reports from Cairo state that the Ministry of Works issued an official statement covering the exam-

ART AND ARCHAEOLOGY

ination of the royal mummy of Tut-ankh-Amen in the following words:

"On November 11, in the presence of the government and scientific representatives, Howard Carter began the examination of the mummy of Tut-ankh-Amen, which was carried on *in situ*, since the mummy could not be removed from the coffin without injury. The outer surfaces of the wrappings, which were in a very fragile condition, were first consolidated by means of a thin coating of melted paraffin, after which Prof. Derry made a longitudinal incision from mask to feet. The outer coverings, on being turned back, exposed a layer of wrappings which were equally carbonized and decayed. In these circumstances any orderly unwrapping was manifestly impossible.

"As the work proceeded a large number of inter-

body is that of a male, not yet adult, in a much emaciated condition.

"Carbonized on the feet were golden sandals, and upon each toe and finger golden stalls. So far no trace of documents has been discovered. Both fore-arms were loaded with magnificent jewels. The jewelry discovered upon the king who lies in a coffin of solid gold is far beyond expectations. Work of such a delicate nature must necessarily proceed slowly. The cleaning and restoration of these wonderful objects will begin immediately after the examination of the mummy is finished. For this reason and in order that they may be transported to the Cairo museum for exhibition as quickly as possible, all visits to the tomb and the laboratory must be suspended until the work is finished."



PRIZE SCULPTURES OF THE SENIOR STUDENT GROUP IN THE SOAP CONTEST

(Left) 1st prize, "Purity," by Gwendolen Wickert, Michigan. 2nd prize, "The Mushroom Girl," by Martha Eaton, New York. 3rd prize, "Mother Love," by Faustina Monroe, New York.

esting and beautiful objects were gradually revealed. At each stage of the proceedings both written and photographic records were taken. Among the objects brought to light the more important were amulets and collarettes, a superb gold dagger with crystal handle, bracelets of intricate workmanship, a large number of finger rings of diverse materials, some having scarabs bearing the king's name for their bezels; a second dagger even more beautiful than the first, several large inlaid pectorals, etc. Until the thirteenth the work of uncovering the mummy had proceeded only so far as to expose the lower part of the body and limbs. According to the opinion of the anatomical experts the evidence to the present reveals without doubt that the

Later reports, not official but coming through the Associated Press, declare that the golden mask covering the face of the boy king was found to be attached firmly to the coffin, and so could not be removed. The objects found in the sarcophagus have been classified in three categories: amuletic, royal and personal. This makes it apparently possible to "reconstitute the whole royal regalia of the XVIIIth Dynasty."

A permanent exhibition of paintings by the late Joaquín Sorolla y Bastida is announced by the Hispanic Society at its galleries, 156th Street and Broadway, New York. The paintings are all devoted to provincial scenes in Spain.

BOOK CRITIQUES

Fossil Man in Spain. By Hugo Obermaier, Professor of Prehistoric Archaeology at the University of Madrid. With an Introduction by Henry Fairfield Osborn, President of the American Museum of Natural History. Published for the Hispanic Society of America by the Yale University Press, New Haven, Connecticut. 8vo., 495 pages and 181 illustrations.

That the translation of a book is a tribute to the author as well as to the wide appeal made by the subject treated is especially true of the work in hand. Obermaier is the author of "Der Mensch der Vorzeit" which was published in 1912. Four years later, there appeared that which in some respects amounted to a new edition but with special emphasis on Spain, and the title was changed to: "El Hombre Fósil." The present work is a new edition of "El Hombre Fósil" with the incorporation of additional material up to 1922, the time when the manuscript passed from the author's hands into those of the translator. The translation has been done by Christine D. Matthew with a rare and sympathetic understanding. Fortunately also for the author, there is an illuminating introduction by Professor Henry Fairfield Osborn, who likewise revised Chapter III of the text in order to make it more simple for readers unfamiliar with scientific faunal nomenclature. A complete translation of the author's text of Chapter III, with no alteration or omission, is given in the Appendix.

To appreciate the meaning of fossil man, one must be able to visualize his climatic and faunal as well as cultural environment, and here the author's wide experience and skilful method of presentation make the reader's task easy. As indicated by the title the work is practically confined to that portion of the prehistoric in which fossil man lived—namely the Paleolithic Period; the final Chapter deals with the transition from the Paleolithic to the Neolithic Period. But in its geo-

graphic scope, the work is by no means confined to Spain, since the rest of Europe and other parts of the world come in for treatment.

Prehistoric Archaeology is a science which is growing by leaps and bounds. This is particularly true of that part of man's prehistoric past which is revealed by discoveries centering in the European field. Among those with a first-hand knowledge of the field in question, the author ranks among the foremost; his work is absolutely essential to a thorough understanding of Spanish Prehistory.

It is true that many important discoveries have been made since the text of "Fossil Man in Spain" was turned over for translation and publication—processes which require time, in the present instance two years. One will therefore search the volume in vain for accounts of a dozen important recent discoveries, and new points of view on others, such for example as Predmost, now classed as Aurignacian instead of Solutrean.

More than fifty pages are rightly given to Paleolithic art, and here the text is enriched by a number of illustrations in color. The author concludes that the realistic paintings of eastern and southeastern Spain came to an end not later than the Magdalenian, and should be regarded as the equivalent of the realistic art of Spain north of the Cantabrian Mountains and of southern France. Their makers were peoples under the influence of Capsian culture from northern Africa, which was already archaeologically distinct from the Magdalenian and Solutrean of the north. On account of this southern influence it is not surprising that certain kinds of designs common in the north, such as tectiforms and hand silhouettes, should be entirely lacking. This lack is more than counterbalanced by the important representations of the human figure and the surprising scenic compositions—both entirely lacking in the Franco-Cantabrian region.

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The last chapter dealing with the transition from the Paleolithic to the Neolithic Period brings out clearly the differences between the late Paleolithic culture of northern Africa and that of central Europe. Whereas the Early Capsian is essentially the same as the Aurignacian of France, the Late Capsian of Algeria and Tunis presents neither the true Solutrean types nor any typical Magdalenian implements. Spain was the highway of contact between the north and the south and partakes of the cultures peculiar to each. In the Appendix is to be found a wealth of bibliographic references.

GEORGE GRANT MACCURDY.

The Old Mission Churches and Historic Houses of California, by Rexford Newcomb, A. I. A. Pp. 379, frontispiece in color and 216 illustrations. J. B. Lippincott Company, Philadelphia, 1925. \$15.

In this work by Professor Rexford Newcomb, the author inspires with the straightforwardness of his treatment and his gift of immediately introducing the essentials which outline the wealth of his material. In one of his most instructive chapters he writes of the inevitable consequences brought about by the intrusion in Spain of various nations, and the early tendency toward the establishment of a cosmopolitan civilization and art. Through succeeding pages the reader becomes familiar with the development of Spanish architecture after its introduction into Mexican possessions.

The graphic story of the missions is introduced by sub-topics and broadens out with increasingly valuable material. Measurements recorded in maps and plans, and architectural evidence brought out in photographic detail, emphasize the value of Spanish influence in the many Californian adobe structures. Prof. Newcomb spent six years in his field work and thirteen years of study in gathering and collating his material.

The plan of Mission San Fernando is dated, a notation which had been found lacking in similar drawings. In a larger reproduction an error in the doorway of the right lateral wall of the church at San Fernando would be conspicuous. The small arch of this opening should conform with the outer wall. The

larger opening of this same doorway faces the interior of the church.

Prof. Newcomb tells of the important field he entered at San Gabriel, where certain portions of this notable structure offered complex problems. As a result of his study he has suggested a reconstruction of the plans and elevations or an elaboration of certain features. This is interesting when considered in the light of fragmentary evidence. The square base of a demolished tower is a part of the plan, but is drawn as a pierced bellfry in the very pleasing sketch of the facade on page 178 by I. W. Hambly. The fact that stone arches existed makes the mission church doubly interesting. In the architectural material for San Gabriel the merlon-capped walls and Moorish atmosphere introduced by them is reviewed. Mr. Newcomb presents the idea that there is more than a chance resemblance between this church and parts of the Cathedral of Córdoba. The fact that a Spanish prototype has been found adds valuable material to this subject.

References to sources are usually lacking in the work, but it must be borne in mind that the paramount topic is architecture, and that the author through the use of his measuring tape and his note-book, his sketches and his photography, brought into existence a background of his own authorizing.

There is no better introduction to Spanish architecture in California. The material has been used with accuracy and consistency. Whether one reads of prosperity or of devastation amongst the missions, the story is never overburdened by data but is complete in its construction of necessary historical data and technical study.

FRANCES RAND SMITH.

Adventures of an Illustrator, by Joseph Pennell. Pp. 372, 214 illustrations. Little, Brown & Company, Boston. 1925. Boxed, \$12.50.

In this, his latest publication, Mr. Pennell, with characteristic mannerisms, tells the story of his life and of his "adventures," from the age of three to the present. Delightful little copies of daguerreotypes point the earlier part of the tale, including his school days in his native Philadelphia. He says he does not know the date of his birth and has never tried to find it out, as there are no available records and the family Bible has disappeared. But I think he must later have discovered somewhere the fountain of youth.

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His "adventures" began when he illustrated George W. Cable's Creole stories, published in the *Century*. About ten years of his life he claims were spent in the cathedrals of Italy, Spain, Germany, Belgium, France and England.

His account of his bicycle trips with Mrs. Pennell, when they were "doing" articles for the *Illustrated London News*, and his experiences with distinguished writers whose work he illustrated are in the familiar Pennell manner. His criticism of writers, artists and critics is sometimes startling, but it makes exciting reading. He considers John C. Van Dyke "the only authoritative critic."

Mr. Weitenkampf says of the book: "You may be amused, annoyed, enraged, but you are made to think—if you care to."

His technical resourcefulness is remarkable. He made a drawing at night of Buckingham Palace, the night King Edward died, May 6th, 1910, being roused by a ring at his door, where stood the associate editor of the *Illustrated London News*. "The King is dying at Buckingham Palace. Will you go and draw the scene outside the Palace?"

"It was dark and raining, but grumbling that Kings should die in such weather, I went. The drawing was made by the lights of cabs, finished, and turned in that night." Nothing in the entire book is more in character than Mr. Pennell's story of those other drawings he made of the lying-in-state and the funeral procession and the interment at Westminster Hall for the *Daily Chronicle* and *The Times*.

Mr. Pennell observes that it was a compliment. Despite the fact that Great Britain possessed three Royal Academies and a system of government schools for training illustrators, when anything was wanted they had to get Paul Renouard, a Frenchman, or himself, an American.

In the thirty years the Pennells lived in London (until 1917), there gathered in their apartment many noted writers and artists—Phil May, Sullivan, Beardsley, Walter Crane, Whistler, George Moore, Sickert, McColl, Henry James, Abbey, Sargent, P. G. Hamerton, Shaw and many more, a rare company. Mr. Pennell's chapter on Shaw is especially interesting.

His contribution to the art of illustration is too thoroughly established to require comment here. His own frank view is that illustrating must be regarded as a most serious, a most important form of art, in which we

Americans have made a greater international reputation than any other country. The book is the perfection of the printers' and binders' art. The author lists fifty books he has illustrated, seven he has written, and nine more on which he worked in collaboration with Mrs. Pennell. That one man in a life time could have accomplished so much is remarkable and he himself should be called the "wonder of work," a title he gives to his books on the Panama Canal and war work in England and America.

The volume closes with a charming portrait of Mr. and Mrs. Pennell by Wayman Adams, in the window of their Brooklyn home overlooking New York Harbor.

And Mr. Pennell himself closes with the words: "It is good to have lived, to have adventured, to have known and to remember."

HELEN WRIGHT.

What Then Must We Do? by Leo Tolstoy. Pp. xxvii, 403, 8. Oxford University Press, Oxford and New York. Cloth, 80 cents; Leather, \$1.60.

More than two million copies of the Oxford "World's Classics" pocket series have been sold since the publishers began issuing them, and many of the volumes have run into ten or more editions. The present volume, No. 281 of the Series, is an exceedingly well-made little book, printed in clear, ample type on good paper, comfortably bound and ornamented attractively. The size, six by four inches, makes the volume small enough for the average pocket, and large enough to be easy on the reader's eyes. With Count Tolstoy's doctrines we have no quarrel, however euphemistic his views of ignorance and incapacity, and Mr. Aylmer Maude's generally happy translation and scholarly introduction give the book a value which is beyond dispute. It is unfortunate that in so otherwise admirable a volume occasional blunders of proof-reading should occur.

Manito Masks. Dramatizations, with Music, of American Indian Spirit Legends, by Hartley Alexander. Illustrated by Anders John Haugseth. Pp. xiv, 211. Cclophon. E. P. Dutton & Co., New York. 1925. \$3.50.

"Manito Masks," observes the author, a professor in the University of Nebraska, "is designed for dramatic production. . . . The [nine one-act] plays call for very little in the

ART AND ARCHAEOLOGY

way of properties or sets, and most of them can be presented by three or four performers."

Santa Fé, and Omaha, and Lincoln, have seen several of these plays in miniature, these striking and clear-cut little cameos of the Indian philosophy of life. There are elemental things running throughout all nine of the plays: the gifts of life and death; the power of suggestion, not only to the primitive mind, but to the sophisticated city dweller who is lifted out of himself by the sullen grumbling of the drum and the weirdness of some of the chanted words; motion and the symbolism of motion; the significance of the speaking animal and of certain vivid superstitions; the universality of love and hate, greed and pride, revenge and fear.

There are many excellent features to these masks, so it seems distinctly a pity that the author should have had Alan Seeger's immortal "I have a rendezvous with death" in mind, whether consciously or not, when he wrote, in "The Weeper," the very limping imitation: "I have a tryst with death" [p. 142], and repeats it on the same page in the form of a question, and captions Mr. Haugseth's interesting illustration on the facing-page with the same words. Too much, too much! However, the book is interesting special reading, and Mr. Haugseth's harsh black-and-white drawings possess a power which stirs, while avoiding the eccentricity and exaggeration characteristic of so much illustrating of this type. The reproduction of Indian music, including a haunting melody for the flute, played from behind the curtains while the despairing Coyote dances, is in many ways the most interesting feature of the volume.

Dos Constituyentes del Año de 1824. Biografías de D. Miguel Ramos Arizpe y D. Lorenzo Zavala, por Alfonso Toro. Pp. iv, 121. 2 plates. Press of the National Museum of Archaeology, Mexico City, 1925.

This is a good study of the lives of two Mexican patriots during the formative period of our southern neighbor's history. Prof. Toro apologizes in his foreword for the fact that his study of Canon Ramos Arizpe was first printed in 1919; but adds that nobody saw his discourse in its printed form, and states that it has been greatly amplified for the present edition. "The lives of both these personages are interesting," says the author, "and so decisively influenced the early years

of Mexican independence that I believe consideration of them will amply repay anyone concerned with the history of this period."

Art in Home Economics. A Bibliography of Costume Design, History of Costume, Interior Decoration, History of Furniture, Architecture, Art Principles and Art Appreciation. Compiled by Marion E. Clark and others. Pp. x, 66. University of Chicago Press, Chicago, 1925. \$1 net.

This latest addition to the University of Chicago's Home Economics Series contains a bibliography which has been carefully and closely edited from the mass of material employed by teachers of the various subjects. It represents the tested and practical experience of a large number of instructors in the different fields comprehended in its fairly broad scope. Besides the familiar bibliographical data, there are lists of pamphlets and magazine articles with intelligent critical comment, an index of authors and another of titles.

Felsgravierungen der sudafrikanischen Buschmänner auf Grund der von Dr. Emil Holub mitgebrachten Originale und Kopien. By J. V. Zelízko. Pp. 28, 28 plates. Quarto. F. A. Brockhaus, Leipzig. 1925.

Much has been written concerning the art of the Bushman and its possible relationship to Paleolithic art in western Europe. Zelízko has profited by this and especially by contact with the late Dr. Holub. In fact, his work is based largely on the collections brought back by Holub. The late Professor Felix von Luschan, who had given much thought to the problem of the Bushman petroglyphs, finally concluded they were pre-Bushman. The author does not share this opinion. With Holub he believes they belong to four different epochs, recognizable through differences in technique, the youngest of which came to an end but recently, perhaps not more than 100 years ago. It is also pointed out that representations of the human form are of the Bushman type. Both author and publisher are to be congratulated on the fine quality of the plates which transmit the essence of the originals to a remarkable degree. Two pages of bibliography make it possible for the student to become acquainted with the subject from the viewpoints of various authors and to draw his own conclusions as to the significance of the so-called Bushman art.

GEORGE GRANT MACCURDY.

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HISTORIC PHILADELPHIA

1776 - 1926

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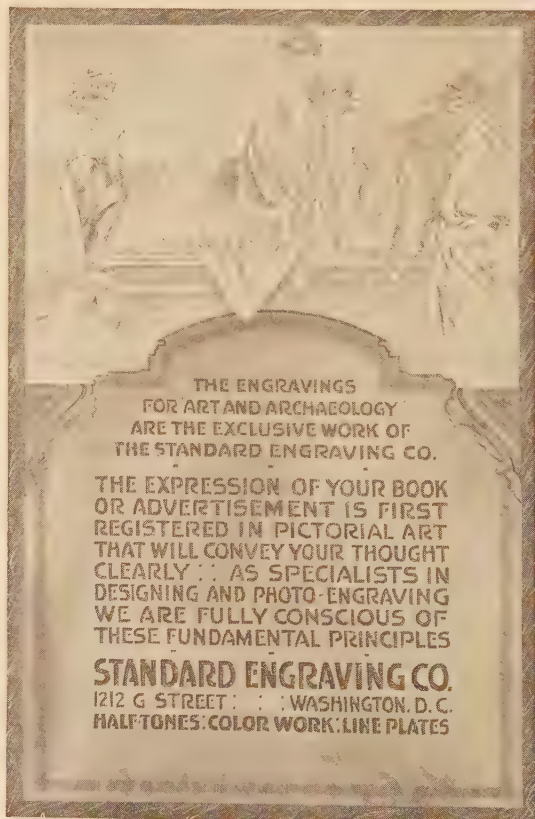
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ALEXANDER MITCHELL CARROLL
Author, Teacher, Editor
1870-1925

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXI

MARCH, 1926

NUMBER 3

MITCHELL CARROLL

By FRANCIS W. KELSEY

ALEXANDER MITCHELL CARROLL, or Mitchell Carroll—he signed his name in the shorter form—came from an ancestry distinguished for prowess and good works. Long ago in Ireland his family bore the name of O'Carroll; and we are told that one of its early heroes, Daniel O'Carroll, in response to a call for fighting men, summoned his sons—twenty in number, according to tradition—and rode forth at their head, ready for the fray.

In the Colonial period we find a branch of the Carrolls already settled on this side. It is of record that the great-grandfather of Mitchell Carroll and three sons—all more than six feet tall—served valiantly in the War for Independence. In later decades men of the Carroll family in generous proportion entered the Christian ministry, and therein several of them achieved distinction. Among these was the Rev. John L. Carroll, D.D., to whom the son Mitchell, the subject of this sketch, was born on June 2, 1870, at Wake Forest, North Carolina.

The mother was Sarah Mitchell, a descendant of Louis Mitchell, who came to North Carolina with Count de Graffenried. She was educated in a private school in New England, and in a rare degree blended the accomplishments of northern training with the social gifts of the south. She devoted herself to her husband's work, and the hospitality of the Carroll manse was proverbial—first in North Carolina, then in Virginia, where the Rev. Dr. Carroll was pastor of the Baptist church in Warrenton.

With such a parentage and environment it is not surprising that Mitchell Carroll became deeply religious. In conversation he rarely touched upon religious themes; but his life was built upon a foundation of faith, which at all periods manifested itself in devotion to the highest ideals of service to his fellowmen, and inspired in him the courage of a serene optimism, an unfaltering confidence in the ultimate victory of the best, whether in life, in literature, or in art.



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HOME OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES IN ATHENS

Nevertheless as a boy he was shy and sensitive. He found companionship in books, and developed an early aptitude for humanistic studies. He entered Richmond College, where at the age of seventeen he received the Tanner gold medal, then the most coveted prize there offered, for the excellence of his work in Greek. A year later he was graduated, at an age when the majority of boys were just entering college. Yet his success in his college work was not attained at the sacrifice of human contacts. He was an active member of a Greek letter fraternity, *Beta Theta Pi*, in which he always maintained a deep interest; and in later years it was a gratification to him to welcome three sons into the same fraternity. Of his career as a student at Richmond one

of his friends has written: "He had confidence, bull-dog tenacity and the priceless gift of concentration. Smiling, pleasant, he made his place among his fellow students by sheer force of character."

To men of his type of scholarship and personality the doors of graduate schools are gladly opened; and we soon find young Carroll enrolled in the Johns Hopkins University, first as a Scholar, later as a Fellow. The degree of Doctor of Philosophy was conferred upon him in 1893, and there he also received the Phi Beta Kappa key. In recalling the years at the Hopkins he spoke always with affection and admiration of the staff of brilliant scholars and teachers grouped in the departments of Greek, Latin and Com-

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DELEGATES OF THE UNITED STATES TO THE XXTH INTERNATIONAL CONGRESS OF AMERICANISTS AT RIO DE JANEIRO, BRAZIL.

Left to right, standing: Walter Hough, Ales Hrdlicka, Mitchell Carroll and Gilbert Grosvenor; seated, Peter Goldsmith and D. C. Collier.

parative Philology; but his interest in Greek studies remained paramount, and the breadth of the teaching of Gildersleeve, who in an extraordinary degree combined the technique of critical scholarship with appreciation of the Greek masterpieces as literature, left upon him an abiding impression. As a teacher himself in after-life he never permitted his sense of literary values to be smothered in linguistic minutiae. His work as a student was continued and broadened by a year in Germany (1893-94), spent chiefly at the universities of Leipzig and Berlin.

For two years Mr. Carroll was Professor of Greek at Richmond College. But his devotion to Greek studies drew him irresistibly to the fountain head. Resigning his professorship he went to Athens, where he spent a year (1897-98) at the American School of Classical Studies. In September of 1897 he had married Carolyn Moncure Benedict, of Brooklyn, who was also interested in

Greek studies; and friends who spent the same year in Athens have often spoken of "that charming young couple" and their enthusiastic participation in excursions and lectures and the hard work of the school.

Immediately on returning to the United States, Dr. Carroll was appointed a reader in classical archaeology at the Johns Hopkins University.

After a year he resigned the position at the Johns Hopkins in order to accept a professorship in the George Washington University, which then had not yet changed its name from Columbian University. At first with one or more associates he was responsible for all the courses in Greek, Latin and classical archaeology; afterward limiting his work to the field of his main interest, he became "Professor of Archaeology and the History of Art," and this title he held to the end of life. As a teacher he left a strong impress upon those who came under his instruction. Referring to the influence of his lectures a former pupil lately wrote: "Dr. Carroll's work is not done: it is living and ever expanding in the lives of those to whom he opened the treasures of the ancient world."

A full quarter-century of life and work was vouchsafed to Dr. Carroll in Washington. He entered upon the duties of his professorship in the autumn of 1899; he was claimed by death March 3, 1925.

To men of exceptional gifts in any field Washington affords exceptional opportunities. It is much more than a political capital. Among American cities it holds a unique place as a center of scientific and cultural interests and administration. Charles L. Freer was one of the most far-sighted men of his generation. Only after long consideration of all possibilities did he

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select Washington as the place where he would establish the Freer Gallery; already the wisdom of his choice is apparent. Yet in these respects the Washington of today is far in advance of the Washington of 1900. This progress is to be explained only in part by the development of research organization within the departments of the national Government, and of the National Museum; only in part, again, by the extension and increasing effectiveness of the work of the Carnegie Institution and the local universities. In final analysis the progress of Washington in the last quarter-century as a scientific and cultural center is due chiefly to the vision, initiative, and leadership of a relatively small group of men. In that group Professor Carroll had a place among the first.

In so brief a sketch as this a survey of the progress of intellectual Washington since the advent of the twentieth century has no place. Yet I cannot pass without mention the names of two outstanding men no longer with us, to whom the debt of the true Washington, which lives on a plane as far above the petty self-seeking and wrangling of party politicians as it is remote from the frenzy of social ambition, is greater than can be expressed in words. I refer to Secretary John Hay and the Honorable John W. Foster. For these were men in whom the breadth of view and judicial temper of the statesman were united with steadfastness of intellectual and spiritual ideals. Who can measure their unconscious influence toward the higher things in a transitional if not a critical period of Washington life? At the funeral of John Hay, sitting in a pew near the front of the church, I could not fail to note the evidences of the more than official, of the obviously sincere feeling



ΑΛΕΞΑΝΔΡΟΣ

ΒΑΣΙΛΕΥΣ ΤΩΝ ΕΛΛΗΝΩΝ

Ἐπεμψεν τῷ κ. Μιχαὴλ Καρόλλι.

τὸν ἑξαγώνιον Σταυρὸν
τῆς Σοφίας

τῷ Μιχαὴλ Τυπιδῇ τῷ Λόγιῳ
καὶ ἐπεμψεν αὐτῷ ἐν αὐτῷ τῷ ἑξαγόνῳ τὸν ἑξαγώνιον
καὶ τὸν καὶ ἐπεμψεν ἐπεμψεν αὐτῷ τῷ Μιχαὴλ τῷ τῷ
ἐπεμψεν τῷ τῷ

Ἐπεμψεν τῷ Σουλτῶν τῷ τῷ τῷ τῷ τῷ
τῷ τῷ τῷ τῷ τῷ τῷ τῷ τῷ τῷ τῷ

[Signature]

[Signature]

ROYAL DECREE CONFERRING THE ORDER OF THE
REDEEMER UPON DR. CARROLL.

of the diplomatic corps as the service proceeded; it seemed to me that their view of Mr. Hay might well have been expressed in the Greek phrase, "a man four-square and without reproach."

Both Mr. Hay and Mr. Foster were sympathetic with the proposal to found an archaeological society in Washington; but Mr. Foster, being less cumbered with official duties, took the lead in effecting the organization. He sent out invitations, and it was a distinguished company which in response to them gathered in the drawing-room of the Foster residence on April 7, 1902. At that meeting the Washington Archaeological Society was organized, and to Professor Carroll was committed



THE COMPLETED GENNADEION, WHICH WILL BE DEDICATED WITH AN IMPRESSIVE CEREMONY DURING APRIL

ART AND ARCHAEOLOGY

the responsibility of the administration of details, through the office of Secretary; Mr. Foster consented to serve as President.

In the interest of cultural studies Mr. Carroll had previously organized in Washington a Classical Club, which has continued to have a career of large usefulness. Under the leadership of Mr. Foster and the group whom he had interested in the new organization, Mr. Carroll found the labors of the Secretary arduous but rewarding. More and more not only the administration of details but the initiative in formulating policies fell to his lot. The results surpassed even his own expectations. After a few years the Washington Society consistently held the first place among the societies of the Archaeological Institute of America in strength and influence. If we survey its activities as a whole, I may safely assert that in the twenty-four years of

its existence its record of achievement will compare favorably with that of any local Archaeological Society in the world of which I have knowledge.

Conspicuous among these achievements are the founding of ART AND ARCHAEOLOGY, with its monthly messages to thousands of readers, and the inauguration of archaeological researches abroad, especially in the prehistoric field in Southern France and at Carthage. These successful projects have been so fully presented to readers of ART AND ARCHAEOLOGY that no further mention of them need here be made. In the tribute to Mr. Carroll presented by the Honorable Robert Lansing at the Memorial Meeting held on April 8, 1925, his services to the Washington Society were thus commemorated:

"It was his vision, his zeal and his unremitting effort which have built it up and made it what it is. He infused



LOOKING UP THE VALLEY OF THE VÉZÈRE FROM THE ROCK-SHELTER OF CASTEL MERLE IN THE DORDOGNE. Dr. Carroll conducted the negotiations by which The Archaeological Society secured the site on lease.

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into it his spirit of enthusiasm and optimism, so that it has become possible to widen continually its sphere of activity and to make it more and more useful to the advancement, in this country, of the science of archaeology."

The Scriptural "To him that hath shall be given" finds application in many walks of life, but to none is it more applicable than to the man whose merit in carrying one responsibility demonstrates his fitness to take up other tasks. Inevitably Professor Carroll was pressed into the service of the national administration of the Archaeological Institute. In 1904 he accepted the position of Associate Secretary. In accordance with the request of other officers of the national organization he enlisted the efficient help of Mr. John B. Larnier in preparing, and in submitting to Congress, Articles of Incorporation of the Archaeological Institute of America. The bill was passed, and received the signature of President Roosevelt May 26, 1906. For the first time the Institute was placed on a sound basis for the holding of property and the conducting of archaeological work abroad. The charter required that an office be maintained in Washington. This was at first in a room generously provided by the George Washington University, afterward in the historic Octagon. Under arrangements made by Mr. Carroll the General Meetings in Washington in January, 1907, and December, 1912, were probably the most successful in the history of the Institute.

In 1908 Professor Carroll became Secretary of the Institute. For nine years he devoted a large portion of his time and energy to the national organization. In this period he was given a free hand in all matters relating to the maintenance of the local societies, the

foundation of new societies, the arrangements for lectures and all other matters of administrative routine outside of technical publication and the work of the President's office. His success outstripped all precedent.

As a measure of results statistics are often misleading. In this instance, however, they are dependably instructive. At the time of its foundation, in Boston, the Archaeological Institute of America numbered 134 members. Fifteen years later, in 1894, it comprised 9 local societies and had 473 members.

In 1904, when Mr. Carroll entered upon his duties as Associate Secretary, the societies of the Institute still numbered 9, but the enrollment, in which the membership of the Washington Society was now included, had increased to 712. At the time when the disorganizing effects of the Great War began to become manifest, the Institute comprised 48 local organizations, and had a membership of nearly 3000. To the well-directed and effective efforts of Mr. Carroll this expansion, with corresponding increase of influence and of pecuniary support, was primarily due.

In following the routine of daily tasks with vision and fidelity, Mr. Carroll, already become a national figure, was drawn, again inevitably, into a net-work of international relations in his field. Time does not suffice to mention his relations with foreign scholars, or the inspiring associations which brought new interests into his life. In 1922 he went as an official delegate of the United States to the Twentieth International Congress of Americanists in Rio de Janeiro. In 1924 he and Mrs. Carroll were both guests of the Congress of the French Association for the advancement of

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ENTRANCE TO THE GENNADEION.

Sciences, in Liège, Belgium. In the same year they were delegates to the Twenty-first Congress of Americanists at the Hague and in Göteborg, Sweden.

Naturally there followed the recognition which good work always brings, though Mr. Carroll's untimely death cut off no small share of the honors that would have come to him. In 1918 the Order of the Redeemer was conferred upon him by the Greek Government. But the recognition transcending all others was the esteem of that scholar, diplomat and international benefactor, Dr. Johannes Gennadius, whose great gift of his priceless library of manuscripts and books was made to the American School of Classical Studies in Athens at Mr. Carroll's suggestion.

The tribute of Dr. Gennadius is worthy to be printed in full:

*Ἐνθάδε σῶμα λέλοιπεν Καρρόλλιος ὁ
μέγ' ἄριστος ψυχὴν δ' ἐν χεῖρεσσιν
ἔην παραχάτθετο Χριστῷ.*

It is not always possible to speak with due restraint of the merits of a recently departed friend; for one man may easily be carried by the sorrow that marks a loss, or by the affection that often blurs vision. I fear no such risk in recording my grief at the loss of this dear friend; not because of any stoicism in me, but because those that have known Mitchell Carroll will not think undeserved the tribute which a Greek pays to an enlightened lover of ancient, and a staunch friend of modern Greece. He became enamoured of the Hellas of old, and was attracted by the Greece of today during a residence in Athens. On his return to America, as a Professor of Archaeology he expounded eloquently all he had ascertained there, and as a citizen of the Great Republic of the West he forged new ties with his spiritual home in the East. He founded the Greek-American Club; the Greeks in Washington found in him a guide, a leader, a friend. And it was during a casual conversation with him that the project of the Gennadeion Library was formed; for the eagerness of his mind and the rapidity of his conceptions were as remarkable as his gentleness and geniality were captivating. Kindness and modesty were portrayed in him; and his radiant personality endeared him to all who came in contact with him. Nor will his benign figure be soon forgotten.

MIXAHA KAPPOAIE XAIPE.

The list of Professor Carroll's published writings is too long to be presented here; the larger publications are referred to in volume 13 of *Who's Who in America*. He never lost the ideal of productivity as a scholar, even though in later years editorial responsibilities, imposed by the publication of a magazine in a new field, left scant time for recondite studies.

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Mr. Carroll's life-work was rich and well-rounded and great in its uplifting influence. In many ways he contributed to the realization of the conscious ideal, "to accumulate upon the present age the influence of whatever was best and greatest in the life of the past." In the words of Dean Wilbur, of the George Washington University:

"The quest of beauty is a high spiritual calling. Dr. Carroll's life was dedicated to this quest. His soul was congenial with the soul of the poet Keats. The Ode on a Grecian Urn is a

lyric expression of the high calling of this friend of ours. Dr. Carroll had this vision of beauty and sought it amid the ruins of the world, in the lives of ancient peoples, of old civilizations, of old cities. He has done enduring work in the world; he has revealed beauty to those who had not seen it, and joy to those who had not known it."

Those who knew and loved Mr. Carroll will appreciate the exquisite feeling of the lines by Justice Wendell Phillips Stafford which he read at the Memorial Meeting in the Carnegie Institution:

THE ARCHAEOLOGIST

IN MEMORY OF MITCHELL CARROLL

*The immortal mother of all mortal men
Took softly by the hand her clear-eyed son,
Told him all great deeds by his brothers done,
Assyrian, Roman, Greek or Saracen;
She bade the buried world come forth again,
Rebuilt for him the temples of the sun,
Recut the frieze upon the Parthenon
And the rude etchings of the primal den.
She marked his quivering lip, his eye aglow;
She felt his strong heart throb against her knee,
Living with her in realms of long ago,
Rapt with the sight of her eternity;
And when, with sudden weariness oppressed
She saw his eyelids fall, she drew him to her breast.*



(FRONT VIEW)

FEMALE STATUE FROM ELEUSIS

(BACK VIEW)

AN ELEUSINIAN MYSTERY

By K. KOUROUNOTIS

Translated from the Greek by C. W. and E. D. Blegen

SINCE the sacred precinct of Eleusis lay on a sloping hillside, the ground within the enclosure was levelled by means of an artificial fill in and around the remains of earlier ruined buildings. When, at any later time, a new structure was to be built, the ground was excavated to allow the foundations to be laid on the native rock, and we learn from an ancient Eleusinian inscription that the earth

thus dug up was removed from the precinct to some place nearby and again used as fill. In this way we must explain the discovery during the excavations in the summer of 1924, at a spot some metres from the south gate of the enclosure, of the admirable little statue published for the first time in this article. Originally the adornment of some early edifice, probably a temple, it had become useless through the de-

ART AND ARCHAEOLOGY

struction or the rebuilding of the latter. Cast aside, it was used as part of the fill of the enclosure; and as material for filling ground it was again transported to its new resting place outside the precinct.

It was found broken into three pieces, lying side by side, but it has been so skilfully mended at the museum that the lines of breakage are hardly



NYPH FLEEING FROM THE NORTH WIND. VASE
IN NATIONAL MUSEUM, ATHENS.

discernible—from the front, at least. It represents a young woman fleeing rapidly to the left, with her head turned sharply to the right, gazing attentively backward. The expression of the face does not assist us in discovering the cause of her flight, for in the period to which this statue belongs art had not yet learned—or perhaps was not desirous of—expressing emotions and sentiment in the modelling of the features. Consequently, unless we had other means to help us, we should not be able to determine whether the rapidity of the maiden's flight is due to the fear of some danger threatening her from behind, or whether she is merely

running away from some companion in play. That she is a maiden of high birth is shown by the rich crown adorning her head.

The occasion for the founding of the Eleusinian Sanctuary, according to the myth, was the abduction of Persephone by Pluto, god of Hades. While the young goddess was playing with her friends in a flowery meadow, Pluto emerged from the earth, seized the maiden, and carried her off in his chariot to his dark realm below. The myth goes on to relate how Demeter wandered about in search of her daughter; how, when she finally learned of her whereabouts she succeeded in regaining her for two-thirds of each year, and how she ordered the people of Eleusis to build their famous sanctuary and to found the cult of the Eleusinian Mysteries.

The dramatic scene of the abduction of Persephone was often the theme of poets, sculptors and painters throughout antiquity. We have many representations of it on ancient vases and in reliefs, especially on marble sarcophagi. In general, the abduction of a woman by a god or mortal was a favorite subject of ancient artists, and there are many instances on vases showing Poseidon carrying off the Argive princess Amymone. In the more ancient of these representations the maidens are very similar in pose and type to our statue. Since we are dealing with a figure found at Eleusis one might well believe, then, that it represents Persephone at the moment she is being pursued by Pluto, just as Amymone is pursued by Poseidon. Ancient tradition, however, is against this view, and especially the ancient representations of the scene preserved to us. The Homeric Hymn to Demeter, describing the abduction, states that Pluto came in

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his chariot to carry off the maiden; and all the numerous ancient illustrations, among them one on a red-figure vase from Eleusis, about contemporary with our statue, show Pluto mounted in his chariot holding the maiden in his arms.

If, therefore, for these reasons we cannot identify the statue as Persephone, there is nothing to prevent us from supposing that it is one of the maidens or nymphs who, in the Homeric Hymn, accompanied Persephone in her play and fled in terror from the dreadful scene.

It is clear that this statue did not stand alone in its original position, but formed part of a composition representing, as stated above, the abduction of Persephone by Pluto. It is most likely that it decorated the gable of some building at Eleusis, but an exact identification is difficult. Among the more likely possibilities are the Telesterion, the Temple of Demeter and Kore and the Temple of Pluto. Exact measurements and certain other indications may perhaps assist in determining to which of these the gable group belonged.



POSEIDON PURSUING AMYMONE. VASE IN NATIONAL MUSEUM, ATHENS.



BRONZE NIKE FROM ACROPOLIS. NATIONAL MUSEUM, ATHENS.

During their invasion of Attica in 480-479 B. C., the Persians destroyed the sanctuary at Eleusis as well as the temples on the Acropolis at Athens. And, as on the Acropolis, the ground about the new temples erected after the Persian destruction was graded and levelled, use being made of the remains of the ruined buildings with their broken sculpture and bits of dedicatory monuments as material for filling. We can not state with certainty that our statue met its fate in the Persian disaster, though it is not only possible but probable.

That it was, however, made in the period preceding this invasion we may conclude since other evidence is lacking from its style, which, judging from the sculptor's method of handling the body and drapery and his modelling of the face, shows many similarities with other

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MAIDEN NO. 673, ACROPOLIS MUSEUM.

archaic works of sculpture and vase-painting belonging to this period.

In style the statue is archaic. The head, which may well be compared with vase-paintings by Brygos—who had reached the height of his art at the time of the Persian invasion—is not yet free from archaic characteristics. This may be seen especially in the treatment of the hair on the brow in an ornamental rather than naturalistic way, and in the formation of the eye, which is not yet quite correct. The treat-

ment of the folds of the drapery also inclines toward the archaic style, as shown by their number, the slight variation in their form and direction, and the persistent effort to produce an ornamental effect by means of a beautiful arrangement rather than to render them true to nature. Nevertheless, if we compare our statue with the archaic sculpture found on the Acropolis at Athens we see a great difference. The contrast between it and the running Nikes—with which on account of the subject we would like to compare it—is indeed colossal. Whereas in the bronze the motion is hard and bears no relation to nature, the movement of our statue is living and true. Such freedom and grace in the modelling of the moving youthful body would rouse the envy of the greatest artist.

And when we compare our statue with the Acropolis maidens, the most famous statues of the archaic period, we see at once how much more developed the art of this figure is. The face of the statue is unfortunately much damaged, but even in its present condition it



MAIDEN FLEEING AFTER THE CAPTURE OF THETIS BY PELEUS. SCENE ON AN EPINETRON IN THE NATIONAL MUSEUM, ATHENS.

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shows how much more correctly our sculptor modelled the various features: the eyes, for example, the forehead, and the mouth as well. The superiority of our artist shows above all in the body. In the first place, the substitution of the simple Doric chiton for the many complicated garments of the Ionian costume, though it may diminish the ornamental effect which is produced by the formal arrangement of draperies, gives freedom to the artist to show all the beauty of the youthful body. And while in the case of the Acropolis maidens the body is almost completely lost beneath the drapery, one feels it everywhere in our statue. Especially fine are the contours of the breast and legs, showing through the delicate drapery in a manner which only the greatest artists of antiquity successfully achieved. It has already been stated that the drapery which clings closely to the body still retains certain archaic conventions; but the direction

of the folds and their adherence to the body are justified by the violent movement of the figure. The archaic style appears more clearly in the light cloak which, hanging down from both arms, is carried gracefully around behind and turned back in regular triangular folds along its upper edge.

The superiority of the sculptor may be seen in the nude parts. The delicate, beautifully modelled foot—which one might say the maiden deliberately shows us—is an admirable bit of sculpture. The varied lines of the composition also form an unrivalled harmonious whole. Our statue can be attributed only to the period in which were made the few beautiful sculptures in the Acropolis Museum (latest of the archaic figures), such as the so-called Youth of Critias. Thus this splendid statue from Eleusis enriches our precious but scanty treasure of that wonderful art which preceded the masterpieces of the Age of Phidias.

IN MEMORIAM

MITCHELL CARROLL

*He has passed on, beyond his utmost dream,
Beyond the Great Adventure, still beyond
To knowledge greater than he ever conned,
He has attained to Wisdom's heights supreme,
Beholds the vision, reads the mighty theme
Of Life's deep mystery whose golden wand
His fingers loosed to grasp the precious bond,
The lore of the Eternal. Ours the gleam,
The fragmentary glimpses of the scroll
Of earth's long buried centuries, which hold
The history of its eons as they roll
Toward God. But his—the baffling secrets told,
The clear revealing of the perfect whole
When he passed on where Time no more is old.*

MAE WALLACE McCASTLINE.



Courtesy of the New York Zoological Society.

A. PHIMISTER PROCTOR CARVING AN ELEPHANT HEAD ON THE ELEPHANT HOUSE IN THE NEW YORK ZOOLOGICAL GARDEN.

NOTED AMERICAN SCULPTORS AT WORK

By FRANK OWEN PAYNE

IT seems probable that among the agencies of art, the stage and the studio present to the lay understanding the greatest element of mystery. As we sit in the orchestra absorbed in the plot and movement of the play, witnessing only the illuminated side of fly and setting, there is apt to come over us a feeling of wonder as to what may be happening on the shaded side of the scenes. In like manner there is often a sense of wonder about the appearance of a sculptor's studio and what is taking place there.

Lack of information regarding the sculptor and his work often gives rise to strange and weird rumors which invest the studio with something like the glamor belonging to the occult doings ascribed to the retreats of wizards and the laboratories of alchemists. Again the studio is likened to a sort of art museum lowered to the level of a curio shop. Fragments of antique statuary covered with grime, classic casts marred through use, deathmasks betraying corpse-like lineaments, dismembered human remains stark in plaster, wet clay clammy and cold, oily jaundice-hued plastena uncanny in its smeariness, half-finished studies veiled in tattered bits of tapestry or shrouded in soiled remnants of antique draperies, nude or half-clad models posing in dramatic postures or shivering in frigid corners—all these throw around the sculptor's studio an atmosphere of mystery.

Literature has carried on this tradition of the artist in stories of the Latin Quarter of Paris and our own Greenwich Village. The sculptor has been represented as a queer, long-

haired individual with a velvet Tam o'Shanter over an eye that looks aslant at life, baggy and outlandish trousers and a nondescript gown or velveteen jacket, smoking an interminably long stogy, and bearing in hand the mallet and chisel as emblems of his art. In the pages of fiction he seems to be a dreamer who literally sees within the rough block of marble or shapeless lump of clay a vision of transcendent loveliness to which he is supposed to give concrete form and expression. Thus the mystery of modelling has evoked curiosity among people who have not been sufficiently inquisitive to try to inform themselves about the facts.

It was in hopes of satisfying some such curiosity as this that the writer first came to make the acquaintance of a sculptor's studio. The noble art of sculpture had ever made an appeal to him as the very art of arts. The tremendous difficulties of carving marble and casting bronze, the plastic nature of wax, the all-too-quick action of plaster of Paris, the extreme softness of wet clay and its liability to crack in drying, made it seem to him that of all the fine arts sculpture makes use of the most refractory media. Moreover, the fact that in sculpture the artist must work in three dimensions instead of two as the painter does, only adds to the depth of admiration felt for the genius that is able to cope with such obstacles and deliver a masterpiece to the world. With wonder as to what a studio might contain, and filled with anticipation and curiosity, he found himself at length within the studio of one of the foremost American sculptors.



CARL E. AKELEY IN THE AMERICAN MUSEUM OF NATURAL HISTORY WITH ONE OF HIS STUDIES OF THE ELEPHANT. NO OTHER SCULPTOR KNOWS THE ELEPHANT AND OTHER BIG GAME MORE PERFECTLY THAN AKELEY.

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And what he discovered was merely this: a studio is nothing more nor less than an artist's work-shop where seriously minded men and women are at work, often hard at work, creating forms of beauty or utility. The sculptor is a dreamer, of course, as are all men who accomplish great things in the world, but a visionary, never. Since that first introduction into a sculptor's studio, the writer has become familiar with the studios of more than forty New York sculptors. There is a fascination about these places. They are the very shrines of lofty ideas, the birth-places of noble artistic achievements, and their glamor is as dazzling now as before, but as regards mystery, there is absolutely none of it.

There is a door in the American Museum of Natural History which bears upon its panel this legend: NOT OPEN TO THE PUBLIC. On the other side of that door we found Carl Akeley at work on that stupendous group of elephants killed by Theodore Roosevelt on his memorable African hunting trip. For many months Akeley toiled at mounting those mammoth beasts for the museum.

Akeley was one of the Roosevelt expedition, going expressly to study African big game at first hand. Since his return to the United States he has devoted practically all his time

to works of animal sculpture for the American Museum of Natural History.

Akeley began his career as a taxidermist, but as modern taxidermy demands an intimate knowledge of anatomy and modelling, he turned to animal sculpture and made himself a master in that difficult field.

The sculptural work required for the mounting of another big game animal, the hartebeeste, one of the most elusive of African mammals, reveals James L. Clark modelling that animal in his studio, and gives an excellent idea of the intimate relation between sculpture



JAMES L. CLARK AT WORK IN HIS STUDIO MODELING A HARTEBEESTE WHICH WAS SHOT BY HIM WHILE ON THE ROOSEVELT EXPEDITION IN AFRICA. THIS PHOTOGRAPH ILLUSTRATES THE INTIMATE RELATION BETWEEN THE ARTS OF SCULPTURE AND TAXIDERMY. THIS FIGURE WILL BE COVERED WITH THE HIDE TAKEN FROM THE ANIMAL.

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and taxidermy as practised at present. Reversing the process followed by Akeley, Clark began his career as a sculptor and later took up taxidermy. In realism both Clark and Akeley are among the foremost animal sculptors of our day. Clark went with Roosevelt on the expedition into darkest Africa in the capacity of a sharp-shooter—to stand directly behind the camera-man when an infuriated animal charged, in order to kill the beast before harm could be done to the camera or its operator. Clark's knowledge of wild creatures, especially of big game, his keen vision, and his extraordinary ability as a sculptor make his work authoritative in animal art.

Among American animal sculptors, however, there is no one more eminent than A. Phimister Proctor, famous for his monumental works on animal themes. The splendid pumas in Prospect Park, Brooklyn, the notable bison in Washington, D. C., the famous Princeton Tiger before Nassau Hall,¹ and numerous studies of horses and lions, are among his best known achievements. The New York Zoological Garden has paid tribute to sculptural art by adorning its buildings with animal forms executed by noted animal sculptors.

¹ ART AND ARCHAEOLOGY, September 1925.

Aside from animal sculpture, the problem one finds most sculptors at work on, if you wander into their studios, is some particular aspect of human life. Into such a vast field of intimate and enduring appeal fall Beach's studies of children, Remington's wild life of the plains, MacNeil's and Dallin's realistic portrayal of the Indian, Young's labor studies, Tilden's athletes, Rumsey's polo players, and those inimitable pictures of home life delineated by Miss Eberle and Mrs. Vonnoh.



PAUL MANSHIP AT WORK. THIS PHOTOGRAPH SHOWS NOTHING OF THE EXTRAORDINARY TECHNIQUE OF THE ARTIST.



PAUL MANSHIP'S "NYMPH AND SATYR," ONE OF HIS EARLY WORKS DONE WHILE A STUDENT IN ROME. THE WONDERFUL MODELING AND ADMIRABLE FINISH ARE IN THE BEST MANNER OF THE ARTIST.

On the little green door of a studio in Washington Mews, there is a remarkable doorknocker whose strange workmanship betrays the technique of a great artist. The studio is that of Paul Manship, a sculptor whose creations have probably been the topic of more discussion and admiration than those of any other sculptor of recent times. As we lifted that strange knocker, so expressive of archaic spirit, we wondered whether it in any way indicated the character of the man we were about to meet. Would we be greeted by a swarthy oriental in turban and sandals or by some dreamy-eyed individual cloaked with the atmosphere of a mystic? Imagine our surprise on entering to see a young man industriously modelling a realistic bust of

John Barrymore, while his children played about the studio.

There is nothing about Manship that savors of the denizen of the Latin Quarter. He possesses the attributes of a man of affairs. He might easily be mistaken for a broker, or a prosperous operator in real estate. But his studio is literally full of examples of that extraordinary craftsmanship which has made him the envy of half the sculptors in America and the despair of a host of would-be imitators.

Manship had made his reputation through his numerous idealistic and poetic works long before he turned to portraiture. It seemed improbable that such technique as he had adopted could ever be applied to realistic portraiture. That is why the portraits of

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ANNE VAUGHN HYATT AT WORK ON HER EQUESTRIAN STATUE OF JOAN OF ARC. THIS PICTURE IS A REPRODUCTION OF A PAINTING BY MARION BOYD ALLEN, THROUGH WHOSE COURTESY WE ARE PERMITTED TO PUBLISH IT IN THIS CONNECTION.

John D. Rockefeller and John Barrymore made such a stir in art circles. These portraits are without doubt the most amazing in their realism of any portrait sculptures of our day. We saw Manship at work on the real John Barrymore. What would we not give to see the artist's presentation of the same actor in the character of *Peter Ibbetson*!

Marion Boyd Allen has painted a portrait of Anna Vaughn Hyatt engaged in modelling her heroic equestrian statue of Joan of Arc. Through the

courtesy of the painter we are permitted to present a reproduction of that work. It is, we believe, the only equestrian statue of a woman ever modeled by a woman. The signal excellence of Miss Hyatt's interpretation of that inspiring character has been recognized by lovers of art as a consummate example of the heroic in sculpture.

We found Miss Hyatt in her studio putting the finishing touches to her realistic wildcats which are now treasured possessions of the Metropolitan Museum.

Miss Hyatt is a woman of few words, and at the time of our visit she was very busy. But she found time to talk about her masterpiece which had recently been unveiled on Riverside Drive. Knowing that Joan of Arc was a peasant, we asked Miss Hyatt why she has represented the Maid of Orleans as such a frail girl rather than as one of the rustic type made famous by the brush of Sebastien le Page. Miss Hyatt believes that her heroine was a person of highest spiritual aspirations. Her life, her visions, and her martyrdom clearly prove it. Therefore, in modelling the statue, Miss Hyatt kept that thought ever uppermost in her mind, and put into the figure the expression of exaltation and spiritual ecstasy.

Once the writer strolled into the studio of Charles H. Niehaus, and found the artist working on a statue of *Christ Crowned with Thorns*. It seemed to the visitor a wonderful conception in its realistic portrayal of suffering and humility. He told the sculptor so. The artist made no reply but worked on at the clay, apparently doing nothing that the visitor could detect by way of changing the expression. Three weeks later, the writer again paid a visit to the studio and found the sculptor still working on the figure.

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"What are you trying to do with it?" asked the visitor. "Isn't it done yet?"

"No," replied the artist, "I cannot get what I want into the face."

"What do you want?"

"*Renunciation*," said Mr. Niehaus tersely. "I have been at it for three months, but it won't come."

Such is the patience and determination which governs the sculptor in his work. The symbolism of sculpture is one of the most fertile themes for contemplation. But there are very few people able to find it and appreciate its wonderful lessons for humanity.

It was with feelings of diffidence that we approached the studio of Daniel Chester French, the "dean," as he has been called, of American sculptors. How often we have stood admiring the symbolism of his impressive groups before the New York Custom House! How deeply have we been impressed by the sincerity of *The Minute Man*, the sublimity of *The Angel of Death*, and the perennial charm of his innumerable studies of beautiful women with uplifted arms clad in flowing draperies! This visit was to be indeed a treat as well as a very great privilege.

We found French modelling that exquisite figure *Memory*, now one of the possessions of the Metropolitan. He greeted us cordially and conversed freely about his work. Near him stood his standing statue of Lincoln, which is now in Nebraska's capital city. Occupying the center of the studio was the working model of the other Lincoln, the Lincoln Triumphant of the great Memorial in Washington—the most colossal marble statue probably ever erected anywhere.

On seeing the familiar bust of Emerson which was modelled by French from life, we besought the sculptor to relate some of his experiences while at work

on the Sage of Concord. We wondered what the great transcendentalist might have said while the "dean" of American sculptors was modelling him—some word of profound wisdom, no doubt, some precious saying worthy to be treasured in memory. But the artist informed us that the last remark made by Emerson as he viewed the finished portrait was: "*That is the face I shave.*"

On several occasions we visited the studio of Adolph A. Weinman and on



CHARLES H. NIEHAUS IN HIS STUDIO. FROM THE EXPRESSION ON THE SCULPTOR'S FACE, HE HAS JUST ACCEPTED ANOTHER BIG COMMISSION.

each of these visits we found him engaged upon notable pieces of sculpture. The first of these works was *The Destiny of the Redman*, designed for the Louisiana Purchase Exposition. That group is one of the most poetic and tragic conceptions of the great master who created it. On the second visit, Weinman was putting the finishing touches to the exquisite panels for the Morgan Library, than which there are no more delicate and refined decorative sculptures in New York. On a later visit, he was at work on an imposing war memorial.



MEMORY
BY DANIEL CHESTER FRENCH.

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The Weinman studio is filled with casts and studies: the two statues of Lincoln, one of which marks the birth-place of the martyr president, the other before the capitol of his native state; the *Civic Pride* which tops the New York Municipal Building; and others equally notable. Weinman is an acknowledged master, but he modestly declares that he owes much to Martiny, Warner, St. Gaudens, Niehaus, and French with whom he successively studied. Nevertheless Weinman possesses an individuality quite unlike that of any other American sculptor.

The successful sculptor must be a man of parts. He must have an almost encyclopedic mind to comprehend the minute and intricate details necessary for the representation of many of his works. He must be indefatigable in research both scientific and historic. As an example, it required the most exhaustive reading and study for Rhind to determine which was the missing leg of the doughty Peter Stuyvesant before he could model his splendid statue of that historic personage.

The sculptor must have accurate observation, the power of discrimination, an open mind, a sympathetic heart, and an infinite capacity for taking pains. Miss Hyatt went abroad and spent years in the study of material and localities relating to the career of Joan of Arc. Bitter, Rhind, Niehaus, O'Connor, Martiny, and Adams made most painstaking Bible researches that the doors of Trinity and St. Bartholomew's churches might be correct in their conception. The masters of Indian sculpture—Fraser, Dallin, MacNeil, Remington, Young, and Deming—actually lived among the Indians, some of them even having been adopted into various tribes, in order to learn the facts which have made their works on

Indian sculpture authentic. Proctor forsook his New York studio and made his abode in the wild West, that he might perfect himself in the knowledge of the fauna of the American continent. The result is the most realistic picture of wild animals, cow-boys, and aborigi-



DANIEL CHESTER FRENCH IN THE STUDIO IN FRONT OF ONE OF HIS REVOLUTIONARY RELIEFS. THE WORK HERE SHOWN SUGGESTS IN A WAY "THE MINUTE MAN" MONUMENT AT LEXINGTON, MASS.

nal types. Akeley and Clark endured the privations of African deserts and faced the terrors of the jungle in order to give to the world their unrivalled portrayals of lions, rhinoceri and elephants.

All the tomes of history, literature, science, and legendary lore have been ransacked that sculptural works may be true to what they represent. The sculptor therefore must be scrupulous.



THE STUDIO INTERIOR OF ADOLPH A. WEINMAN SHOWING SEVERAL OF HIS WORKS. IN THE EXTREME RIGHT IS ONE OF THE PANELS DESIGNED FOR THE MEMORIAL DOORS ON NEW YORK UNIVERSITY AS A TRIBUTE TO THE ARTISTIC ACHIEVEMENTS OF THE LATE STANFORD WHITE.

There must be nothing haphazard or slovenly about his work. His knowledge of anatomy must rival that of a surgeon, else his modelling of the human body will be worthless. He must know his materials—the stone, the wood, the metal—in which he works. The layman will be often amazed at the profundity of the sculptor's technical knowledge and the bewildering multiplicity of detail which confronts him in consummating his ideas. Aside from this multifarious knowledge, the sculptor cannot succeed without profound mathematical training. An error in measurement may cause the ruin of valuable work and the loss of a great deal of time and money.

He must be a canny man of business, able to cope with competitors and deal with all sorts and conditions of men acting in the capacity of committees for important municipal works, and have a goodly supply of common sense, before he can be a practical man as well as a dreamer and idealist.

There is no mystery in the studio. It is nothing more than a workshop where thoughtful, painstaking artists are creating works designed to declare the truth. To tell the truth clearly, to speak it fully in accents unequivocal and bold, to clothe it in forms that are beautiful and permanent—these are some of the aims of sculptural art, and the key to the mystery of the studio.



FIGURE 3.

BABYLONIAN AND ASSYRIAN CHAIRS

By MARY I. HUSSEY

THE chairs of Babylonia and Assyria, in their development from crude and primitive forms into ornate pieces of furniture of complex construction and highly skilled workmanship, have received surprisingly little attention.

Excavations afford little information, for chairs, like the ancient empires themselves, have long since crumbled away, and references to chairs in Babylonian inscriptions are too difficult to interpret to be of great service. We have therefore to depend upon the representations in bas-reliefs and impressions on seal-cylinders. It will be readily understood that this fact imposes certain limitations: the seats are those of gods or kings; only the side view is represented; and there is always the possibility, though slight, that the sculptor may have introduced some modification of chairs actually in use.

The throne of Ur-Nina, founder of the first dynasty of Lagash (about 2900 B. C.) comes from a period when the first written documents known to us were being produced. Its crudity is too obvious to require mention, but we notice that some attempt had been made to provide a comfortable seat by giving it a back just high enough to afford a rest for the elbow, and the artistic sense was expressed and perhaps satisfied by the two V-shaped ornaments on the side of the seat.

The four centuries between 2900 B. C. and 2500 B. C. reveal a marked development in refinement of taste and in skill of execution. In Figure 2 a god is represented on his throne. The arm of the throne provides a comfortable rest for the hand, and is so curved as to give the elbow free play. The back curves outward and the back post terminates in a head which resembles that of a serpent, while the carving on

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FIGURE 1.

the side of the seat suggests the serpent's tail.

On the seal-cylinders, which bear, perhaps, the same significance of relation to Babylonian art, in the popular imagination, as the scarab bears to Egyptian, we find many representations of chairs. The seal was, indeed, a distinctive feature of Babylonian life. We are told that every man of standing in the community wore a seal and carried a walking stick. The seal was made of semi-precious stone, was worn on the neck or wrist, and usually engraved with a scene depicting gods or men or some ancient legend, and contained the owner's name and occupation. It is to be regretted that the accompanying drawings by no means adequately reproduce the delicacy and skill with which the ancient artist engraved these figures in the hard stone. The seal in figure 5 was worn by a dignitary of Ur-Engur, a king of the dynasty of Ur, who ruled about 2450 B. C., and is a good specimen of the seals of that period. The god is seated in an easy posture with his left arm resting on the low back

of his throne. His right hand is extended encouragingly to the worshipper, who is being led into his presence by a deity, while a second deity is making intercession for him. The throne is graceful in outline, with slender front legs and arms. Notice that the back legs are carved after the leg and hoof of an ox.

Figures 4, 5, and 6 are taken from seal impressions on unpublished tablets preserved in the Harvard Semitic Museum. These tablets likewise bear the date of the Ur dynasty. More massive, and perhaps more comfortable than the delicately carved chair of Figure 3, is the high-backed arm-chair of Figure 4, in which the back-post terminates in a carved bud and leaf. It is difficult to decide whether the



FIGURE 2.

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FIGURE 4.

artist intended to represent the lion as standing beside the chair, or as a constructional part of it. We learn from the Old Testament that the lion was both an ornament and a support to the arm of Solomon's throne, and it may be that in this case also the arm of the chair rested upon the lion's head, the back being supported by his hind legs.

The imperfection of the seal impression leaves something to be desired in Figure 5, but it is introduced here on account of the interesting way in which the head and neck of the goose are used for the low, curving back of the chair, while the spur and feet form the low rung and base. Very few examples of wicker chairs (Figure 6) are known, although they were probably in common use in the Orient from about 2350 B. C. until the present day. This may be due to a desire to represent gods and kings seated on chairs made of more durable and expensive material. Wicker-work was also used for the seats and for side ornamentation.

There is no sharp line of demarcation between a stool and a chair with a very low back. Stools were in constant use as seats both for gods and kings. They stood upon low platforms which added somewhat to their dignity and impressiveness. Some of them were massive and of very simple construction: others—and a very popular design, if one may judge by the frequency of its occurrence—were decorated with three rows of fringe, one above the other, and encircling the stool so that only the feet can be seen. Still another kind rivals the camp stool of the present day. Even the plain four-legged stool finds its place among the rest, and benches, upon which two or more persons could be seated, had the ends adorned with ornate carving.

In the Assyrian period we have high straight-backed chairs of slender design, and as far as we are aware, the first example of a wing chair comes from Assyria. Many of the low-backed chairs and stools show a strong Egyptian influence, with gracefully carved sides that suggest the lotus blossom. These are not believed to be the work of an Egyptian workman, but rather bear silent witness to the political, commercial and cultural relations between Egypt and Assyria.



FIGURE 5.

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As the centuries advanced chairs became more ornate. Typical of the period is the royal throne (Figure 7) upon which the haughty Sennacherib sat as the booty of Lachish, a fortified city which he took from King Hezekiah of Judah in 701 B. C., passed before him. The arms and sides were supported by three rows of figures, one above the other. The arms and back

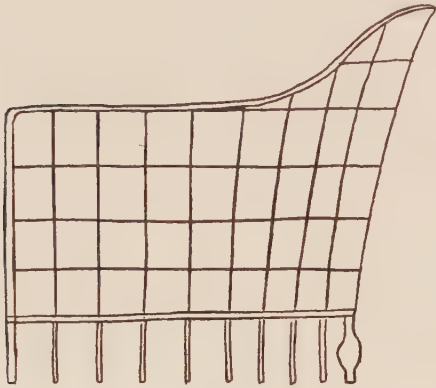


FIGURE 6.

were elaborately carved, the legs ending in pine-shaped ornaments made of leaves of gold or bronze fastened on with nails. Over the back a richly embroidered fringe drapery was thrown, and the claw feet of the footstool rested upon pine-shaped ornaments similar to those of the throne itself.

Both inscriptions and excavations come to our aid in determining the material employed for the construction of chairs. Sir Henry Layard came upon a chamber in which stood a throne similar to that of Sennacherib. It was in such a state of decay that no part of it was preserved entire. As the wood rotted away the throne crumbled, leaving only the metal parts. Solomon's throne was of ivory overlaid with gold. We may conclude then that the more permanent type of throne was sometimes made of stone

or bronze, but the principal material was wood, with bronze, silver, gold and ivory used in construction or as adornment. Reeds were doubtless used more extensively than any other material for the commoner type of chair.

In this single product of ancient industrial art for the twenty-five hundred years following the beginning of the historical period in Babylonia, what standards of taste had been attained, what a sense of proportion, what skill in execution! The earliest forms of seats were of exceedingly simple con-

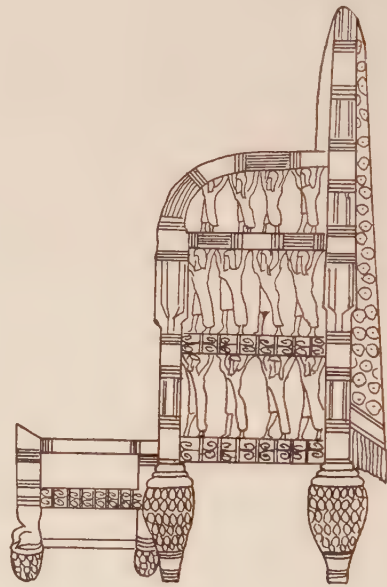


FIGURE 7.

struction, strength being the chief end in view. In the later period they are elaborately carved, with designs elegantly and symmetrically arranged. Bronze castings, embossed work, metal plates attached by means of small nails, the insertion of ivory panels were technical processes that were well understood. Moreover, the decorator showed himself a close student of nature when the figures of animals were introduced.



FAMOUS VIEW FROM THE OLD TOWN TOWARD THE CASTLE FROM MASARYK QUAY, PRAGUE.

THE ART TREASURES OF THE ROYAL CASTLE OF HRADCANY IN PRAGUE

By JINDRICH MALY

AFTER the surrender of Lee at Appomattox General W. T. Sherman declared that the South was "an empty shell." These words came into my mind when, in company with some distinguished friends from America, I was walking again in the great halls of the castle of the kings of Bohemia, now the seat of the President of our Republic and of our Government. Empty was Wladislaw's hall, dating in its present state from 1494-1502—where formerly the representatives of the nation paid their homage to their sovereigns, where coronation

banquets (the last of them in 1836) and other festivities were held, and where in 1527 and 1540 proud noblemen were admired by fair ladies, when exhibiting their prowess in equestrian tournaments. Our steps resounded under the admirable Gothic vault of this magnificent room, once not only the meeting-place of courtier, lawyer and politician, and the lobby of the several highest administrative offices and law courts, but under Rudolf II the splendid setting in which artists and tradesmen living in Prague as employes of their imperial and royal



OLD CITY HALL, PRAGUE. THE CITY COUNCILLORS' ROOMS ARE HERE (WHERE DR. MALY, THE WRITER OF THIS ARTICLE, FORMERLY HAD A SEAT AS CITY COUNCILLOR). THE UNKNOWN CZECHOSLOVAK SOLDIER IS INTERRED IN A TOMB IN THIS CITY HALL. THE HALL ALSO IS FAMOUS FOR TWO ENORMOUS HISTORICAL CANVASES BY WACLAW BROZIK, NOTED CZECH PAINTER.

patron were allowed to display their products of high and industrial art to rich customers and connoisseurs.

Now, empty and showing the intricate groining of the ceiling to the receptive mind, it served only as the entrance to the comparatively small room of the old Diet. The latter, dating from the same period, is constructed in the same style and is adorned with busts of its originator, King Wladislaw, above the throne, and of the architect Benes z. Loun, over the entrance.

Passing from this southern part of the castle, the beginnings of which are connected with the mythical period of Bohemia, we crossed the court along

the magnificent cathedral of St. Vitus, founded in 1344, remarked the statue of St. George, a masterpiece dating also from the fourteenth century, and were introduced to the north side of the castle, to the rooms in which Rudolf II (1575-1612) kept the principal part of his artistic treasures—of which almost nothing remains in Prague. These treasures had a world-wide renown, and as they are also mentioned in an article in *ART AND ARCHAEOLOGY* (May, 1921), it may be interesting to know something of their value and their tragic end.

The foundation of the picture gallery and the collection of jewels was laid by emperor Maximilian II, whose



CASTLE AND ADJOINING GARDENS OF PRINCE FÜRSTENBERG.

treasures in Vienna were great enough to require the services of the renowned Italian antiquarian Jacopo di Strada as their keeper. The pictures and artistic objects bought already by Charles V and Ferdinand I filled nine rooms and the jewel chamber in the Austin corridor of the old castle in Vienna. When Rudolf II in 1576 ascended the throne and selected Prague as his residence, most of the imperial art collections were transported to this city, and Strada, their first director in the castle of Hradcany, was instructed to enlarge them by the acquisition of other collections or single works. Agents sent to various countries were so successful that during a period of ten years seven great rooms in the northern part of the castle were as-

signed to them. When Rudolf II died, an official inventory was taken and the collection valued at seventeen millions of florins, whereas the French archaeologist Boulanger estimated at this sum only the jewels and the golden and silver wares. This valuation appears trustworthy when we recall that Rudolf II paid enormous sums for many individual pieces, amounting to twenty and even thirty thousand ducats for such specimens as the statue of Ilioneus by Skopas, Dürer's picture of the "Festivity of the Rosary," the "Apotheosis of Augustus," etc. Moreover the cost was increased by the salaries of the numerous agents and collectors, and the very expensive method of transportation. The picture of St. Bartholomew, for example,



DINING ROOM IN KONOPISTE CASTLE

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was bought in Venice at a very high price and then walked all the way to Prague by four stout men who carried it on their shoulders to secure its safe arrival.

The collections were also augmented by numerous donations of antiques, of pictures from Germany, Italy, the Netherlands and Spain, of specialties from the Orient, from Africa and America, so that the Hradcany castle became a depository of treasures surpassing any other in the world. When seeing now these great, empty halls, and imagining them full of the choicest works of art, we can only find it deplorable that they were not open to the public to be used as an eminent means of study and inspiration. They were visited and inspected only by the solitary monarch, who spent in them whole days in his melancholy distrust of men.

After the death of Jacopo Strada (1580), his son Octavio became director of the collections. Besides his activity in augmenting the art treasures he made the numismatic section the best organized in Europe. Under his direction this museum of Arts and Industry obtained its highest development. So large did it become that it was necessary in 1609 to divide the responsibility. Strada retained control of the pictures and other works of art, while Dionysio Miseroni, a renowned engraver and polisher of precious stones, was made curator of the jewels.

When Octavio Strada seven years later left his post, the growth of the collection was stopped, partly on account of the mental disposition of the Emperor and partly in consequence of financial difficulties. After Rudolf's death in 1612 the glory of the imperial treasure of Hradcany vanished completely. Rudolf's brother and suc-

cessor Mathias moved his residence to Vienna and the Thirty Years' War dispersed the collection, scattering it all over Europe.

In the first years of the opposition of the Bohemian nobility to the Hapsburgs, a great many of the golden and silver works were sold to merchants of Nürnberg to pay the soldiers, and when Frederick V, the palatine elector, was defeated in the battle of the White Hill, November 8, 1620, Maximilian, Duke of Bavaria, removed a considerable part of the art collections to Bavaria as an indemnity for the military expenses incurred in assisting Ferdinand II. The Bohemians estimated their loss at six tons of gold, besides many objects of art. The great museums of Munich now possess much of the spoil from Prague.

Ferdinand II endeavored to fill up the gaps caused by the Bohemian nobility and the Duke of Bavaria by sending other costly pictures to Prague from Vienna and Grus in Styria, but in 1631 another calamity met Rudolf's collections. George, elector of Saxony, made a good use of his victorious invasion in Bohemia and carried fifty carloads and several shiploads of the best pictures and statues from the Hradcany to Dresden where they now are the principal ornaments of the *Grünes Gewölbe*, or Green Chamber. But for Waldstein's intercession the entire collection would have been carried away at this time. Only the foresight of the curator, Charles König, and his assistant Dionys Miseroni, saved some of the best pictures and other works of art, which he either sent to Vienna or hid in private houses. A great many of these pictures were works by Italian masters, taken to Vienna by the Austrian General Colalto from the famous picture gallery of the Dukes



GARDEN, WITH THE OLDEST STATUES AND STONES IN PRAGUE. IN THE DISTANCE, RIGHT, ST. NICHOLAS CHURCH, BUILT IN THE 18TH CENTURY. LEFT, HRADCANY, THE SEAT OF PRESIDENT MASARYK AND GOVERNMENT.

of Mantua. The catalogue of 1640 enumerates 760 paintings by the foremost masters, many sculptures, antique and modern figures in bronze, thousands of medals and coins, carved ivory and corals, more than 900 valuable vessels of rare stones, crystal and china, chests of jewels, hundreds of mathematical and astronomical instruments and clocks, many precious manuscripts with miniatures, incunabula, splendid armor of all sorts, hunting apparel, musical instruments, looking-glasses, gold and silver ware, inlaid furniture, cabinet ornaments, etc.

This colossal treasure became the spoil of the Swedes who took the Hradcany and the Mala Lerana (the part of Prague situated on the left bank

of the river Illava) by surprise through treachery on the 26th of July, 1648. An inventory of the spoil sent to Queen Christina is dated August 31st, and valued it at seven million thalers. General Königsmark declared that the sum of money looted from Prague was greater than all the German Empire had spent for the support of the Swedish army.

But the plunder did not all remain in Sweden. Queen Christina, having embraced the Catholic faith, moved to Rome and died there in 1680, leaving her library and collections to Cardinal Arzolini. The library later on was bought by Pope Alexander VIII. One of the books, however, is after many vicissitudes, still the pride of the Uni-

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versity library in Upsala—the unique IVth century *Codex Argentinus*, written in silver letters on purple parchment, in which part of the Bible is rendered in the Gothic language by Ulfilas.

The long story repeats itself again and again monotonously. Maria Theresa's accession to the throne in 1740 was clouded with political and financial difficulties. Every means of getting money was tried, and therefore even pictures from the Hradcany castle were sold. In 1743 four Veroneses, which now ornament the public galleries in Dresden, fetched 4000 thalers, and six years later sixty-nine other pictures were sold to the Saxon court for 50,000 thalers. But the greatest damage was done to these collections in 1757 when Frederick II of Prussia besieged Prague, and selecting the

castle and the Cathedral as special targets for his artillery, bombarded both with devastating effect. The art treasures were hurried into underground cellars and so carelessly heaped up that many of them were broken and damaged. The statue of Ilioneus, for example, changed into a torso without head and arms.

The end of the war brought no new life to the galleries. The pictures were in course of time transported to Vienna to form part of the new gallery of the Belvedere; some of the statues were taken from cellars and placed in better rooms, but the majority was left in the cellars to rot and to be covered with increasing layers of dust.

The end of the collection approached now with rapidity. The military authorities proposed to Joseph II the



CHURCH OF MARIA PRED TYNEM. OLD TOWN SQUARE, PRAGUE, WITH JOHN HUS MONUMENT (MODERN).



LIBRARY IN KONOPISTE CASTLE (WITH FAMOUS ROSE GARDENS) WHERE ARCHDUKE FERDINAND DESTÉ AND THE DUCHESS RESIDED BEFORE THEY WENT TO SARAJEVO IN AUSTRIAN SERBIA, WHERE BOTH WERE ASSASSINATED. THIS MURDER WAS THE TRAGEDY WHICH CULMINATED IN THE WORLD WAR.

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conversion of the royal castle into artillery barracks and reported to the authorities in Vienna that "there are heaps of broken things, potsherds and other rubbish [in the cellars] which ought to be instantly removed." But in Vienna were better reminiscences of the art collections, and a commission, representative of the higher schools and art connoisseurs, was sent to Prague in 1782 to revise the remnants and take an inventory. What was thought to be of special value was to be sent to Vienna and the remnant sold at auction.

The official members, already fully occupied with their departmental work, entrusted with the necessary proceedings one of the connoisseurs, who turned out to be the evil spirit of the last treasures of Rudolf II. Through his influence, and in consequence of his assertion, that these remnants are really worthless rubbish, an inventory was sent to Vienna which was little more than a copy of the inventory of 1763. His honesty and judgment as they appear in this astonishing document are worth noting. The greater part of the paintings and statues have the annotation "ruined" or "quite ruined," and the valuation runs in this style: "Durer's head of an old man: 7 Kreuzers; portrait of Archduke Albert of Austria: 7 kr.; painting by Breughel, 7 kr.; a large altarpiece, Madonna with the Apostles, 4 florins; an angel announcing the nativity to shepherds, by Bastano, 20 kr.; portrait of a Roman emperor by Titian, 1 fl.; Madonna, by the same 2 fl.; Hell, by Breughel, 20 kr.; picture of a woman, by Holbein, 45 kr.; portrait of Archduke Leopold, 20 kr."

Among the statues we find: "Adam and Eve, carved in wood, 30 kr.; Cupido in white marble, 20 kr.; male figure, alabaster, broken, no value;

another male figure, alabaster, 20 kr.; man and four children, 1 fl.; Samson overpowering a lion, alabaster, 3 fl.; Cupido on a lion's skin, white marble, 3 fl.; bust of Rudolf II and bust of the Elector of Bavaria, both of white marble, 12 fl.; a table of jasper on a wooden stand, 14 fl.; two urns, 6 kr.; seven pagan urns, 10 kr."

And under item 65: "male figure kneeling, of white marble, life size, without head and arms, 30 kreuzers." This is the immortal Ilioneus by Skopas, bought by Rudolf II in Rome for 34,000 ducats, now exhibited in a special room of the Glyptothek in Munich! In the same manner were valued inlaid furniture, models of villas, bridges, a globe; objects of natural history; skeletons, tortoises, arrows, urns, vases; signets of Rudolf II and Ferdinand II were declared valueless.

Thousands of other minor and damaged objects were not taken into the inventory; seals of diplomas and patents were torn away and the documents prepared to be sold as waste paper or parchment; antique medals and cameos heaped together to be sold by weight. What was declared as "rubbish" was brought to a shed and revised, but hardly more was saved for the Vienna collections than the renowned "Apotheosis of Augustus."

The auction was held on the 12th of May, 1782. The day before all the things considered worthless were carried to the so called "Powder-bridge"—a dam constructed as a communication between the castle and the opposite ridge of the "Stag-ditch"—and thrown into the ditch, forming mounds, in which boys rummaged for more than half a century, finding pockets full of minerals, old coins and the like. As lately as the fifties of the last century a search there was rewarded by an iron

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signet-ring with an escutcheon bearing the head of a Roman emperor.

We have no minutes of this auction, and know only that two members of the commission bought such objects as were agreeable to them, while the man who acted as manager secured the greater part, leaving only a small share to other bidders. Two Jews made fortunes by selling the original "scrap iron" of armor which was knocked down to them, and which, when restored, was found to be splendid harness inlaid with gold and precious stones! The net results of the auction were a very modest sum delivered to the imperial Exchequer, and an art museum formed by the manager of the proceedings, which later on was sold to Baron Dittrich of Styria.

So tragically ended, on May 15th, 1782, the unrivalled collections of Rudolf II, after two centuries of almost unending vicissitudes. Two of the most precious works, however, seem to have been temporarily kept in the great halls on the north side of the royal castle.

The first is Dürer's "Festivity of the Rosary", which in 1784 was missed by the government in Vienna. The Governor of Bohemia was ordered to search for and to send it to Vienna. The report that the picture had been found, was sent to Vienna two weeks later—but without the picture. In some un-

known way this great canvas came into the hands of Milon Grün, abbot of the Premonstratensian monastery in Prague.

Better known is the history of the other work, Skopas' Ilioneus. On the last day of the auction, the torso, of pure white Parian marble, was presented to the public as "a corner stone." "Thirty kreuzers! Who bids more?" Nobody was willing to encumber himself with a boulder, and so Ilioneus was threatened with being thrown into the "Stag's-ditch" as rubbish, when one of the most daring junk-dealers enticed by his companions exclaimed "Thirty-one"! The hammer fell and the man became the possessor of a statue which he immediately resold for 4 florins to a sculptor who had no idea of the value of his purchase. The same summer the torso was bought for one ducat and transported to a collection in Vienna, where, years later, Crown-Prince Ludwig of Bavaria—a zealous collector of antiquities and artistic rarities—recognized its value, and immediately ended its wanderings by paying 6000 ducats for it. A year afterward Ludwig founded [this was in 1816] the splendid Glyptothek in Munich and there Ilioneus, with the other statues of Niobe's group, was installed in a special room to be admired by artists, students and visitors from all parts of the world.



NOTES AND COMMENTS

Athletics held such a prominent place in Greek daily life that the handsome brochure recently issued by the Metropolitan Museum of Art has unusual interest in this sporting age. In 31 copiously illustrated pages the most vivid pictures are given from bronzes and marbles, coins and gems, vases and other objects in the Museum and in foreign collections, of the athletic lives of the Greeks. The first, and shorter, section is devoted to the Palaestra and Gymnasium, the second to the various struggles of the Pentathlon. The brochure is a valuable document and throws much pictorial light upon the sports of long ago.

Beaux-Arts announces that construction works recently undertaken at Bizerta brought to light numerous Roman remains, including tombstones, sarcophagi, etc. At Luxeuil many sarcophagi dating back to Merovingian and Carolingian times have been uncovered. Anterior excavations had disclosed the Place Saint-Martin to lie above the ancient cemetery of Luxovium. Christian tombs were found superposed above others of the Gallo-Roman period. The same number of the magazine announces that at Fréjus, in the uncovering of an ancient villa on the property of a private citizen, a well-preserved bronze statue of the Egyptian god Amon had been recovered.

The sixth summer term of the American School of Prehistoric Research will open in London on June 25 next. During the summer work will be carried on in France, Spain, Switzerland and Belgium, including experience in digging at sites in these various countries. Dr. George Grant MacCurdy is head of the School. Inquiries should be addressed to Dr. Ales Hrdlicka, U. S. National Museum, Washington, D. C.

M. Reinach has recently presented to the French Academy two hitherto unpublished statues of Aphrodite, both of which, it is believed, belong to the School of Praxiteles. The first is an absolutely intact marble of the kneeling Aphrodite who holds in her hands the mass of her hair. The figure was unearthed at Rhodes last June. The second is a bronze, 50 centimetres in height, showing the goddess fastening a collar about her neck. Known only by a painting of 1882, and long kept in Russia, the figure finally reached Paris by way of

Vienna. It was found, in all likelihood, toward the end of the eighteenth century, in a Greco-Roman villa of Campania.

The Louvre reports from Paris that during the past summer it acquired a little gilded bronze group which, notwithstanding its small dimensions, "constitutes for the Far Eastern collection a precious enrichment." The group consists of two Buddhas seated side by side upon a low throne, engaged in a mystic conversation. Each has the right hand raised in the ritual attitude of "fearlessness," and the left lowered. Both figures stand boldly forth from their great aureoles or halos, whose borders are ornamented with flames. One of the figures represents Çakyamuni, the present Buddha, and the other an older conception: that of Prabhutaratna.

Germany has recently turned the former royal château at Berlin, on the Prinz-Albrechtstrasse, into a Museum of Decorative Arts. Many of the former royal treasures are understood to have been installed there already, and the new purpose of the edifice is considered a happy solution of the difficult question of what to do with it.

Professor Nicholas Roerich, on his recent painting trip in Thibet, completed a large number of canvases on Thibetan subjects, many of which are now in New York on exhibition, while many others are to have permanent places in Museums in India and Thibet. ART AND ARCHAEOLOGY will present an authoritative article on Thibetan Painting in the course of the next few months.

The demolition of the wall in Rome which follows the general course of the via Mazzarino has disclosed, at the angle of the via Panisperna, important remains of ancient Rome, some of which date back to the epoch of the Republic, while others certainly go back to the Empire. The details are not given.

The John Herron Art Institute of Indianapolis during March will have three galleries devoted to the work of Indiana artists. Over fifteen hundred entry blanks are sent to the various artists in the state of Indiana. The work is judicated by five artist jurors elected by vote by Indiana artists. The work shown



THE STROGANOFF IVORY, AN XITH CENTURY BYZANTINE WORK WHICH MAY HAVE BEEN THE CENTRAL PANEL OF A TRIPTYCH. NOW OWNED BY AND ON EXHIBITION IN THE CLEVELAND MUSEUM OF ART.

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will have been done within the past year and will include pictorial and graphic arts, as well as handicraft. Recent accessions at the Institute include ten lithographs by George Bellows, among them the famous "Stag at Sharkey's."

On February 15 the Anderson Galleries sold to Dr. A. S. W. Rosenbach the Melk copy—for three centuries owned by the Benedictine Monastery at Melk, Austria—of the Gutenberg Bible for \$106,000. The highest previous price was slightly less than \$60,000, which was paid in 1923 by Carl Pforzheimer of New York for the Mazarin copy. The Gutenberg Bible was the first book to be printed from movable type, and so established the practicalness of printing. It was issued by Gutenberg between 1450 and 1455, in a two-volume edition, measuring 15 x 10 $\frac{3}{8}$ inches. The Melk copy is bound in brown calf which probably dates from about 1700, and is now slightly worn. Gutenberg issued about 300 copies. Of these 45 are known, but more than twenty are imperfect. Only four complete copies exist. The first example to reach America was purchased in 1847 by James Lenox for what was then called "the mad price" of five hundred pounds. The *New York Times* reports Dr. Seymour Ricci as writing of this remarkable book: "The quiet dignity of those 1200 and odd pages of dark and shapely type, the deep black of the ink, the broadness of the margins, the glossy crispness of the paper may have been equalled, but they have not been surpassed, and in its very cradle the printer's art, thanks to the Gutenberg Bible, shines forth indeed as an art quite as much and more than as a craft."

Press dispatches from both New York and Cairo, Egypt, indicate that Mr. John D. Rockefeller, Jr., is probably about to present a fund of ten million dollars to the Egyptian Government for archaeological and museum purposes. The present Museum at Ghizeh is far too small and crowded to be satisfactory. The continuance of research and the finding of new and important objects every year, makes it necessary that additional quarters be provided. Negotiations are understood to have been going on for a long time looking toward the establishment of such a fund. Mr. Rockefeller has issued through representatives a diplomatic denial, but ART AND ARCHAEOLOGY is credibly informed from other sources that the project will probably go through, and the Egyptian authorities agree to accept American control and administration of the fund. The result will be a great new museum and archaeological institute in Cairo, where the Egyptians will have an opportunity not now possible for the study of their own antiquities. Prof. James H. Breasted, of the University of Chicago, who represents Mr. Rockefeller in Egypt, says the proffering of this royal gift to King Fuad came because Mr. Rockefeller had been moved by the fact that the whole world, "especially the New World of the West, owes Egypt a cultural debt the magnitude of which has been increasingly revealed by the extraordinary archaeological and scientific investigations of recent years."

THE LONDON OFFICES OF ART AND ARCHAEOLOGY

Subscribers and friends of ART AND ARCHAEOLOGY are reminded that this Magazine has most excellent quarters in London. At this time of year, when trips abroad are being planned and people are laying out not

only their itineraries but their time, it is important to know where and how certain things may be done to best advantage.

The London office is in Dorland House, 14 Regent street, Southwest 1. The offices of the United States Lines of steamships are on the ground floor, looking out upon Piccadilly Circus. Above are the offices of Messrs. Dorland, where a number of American and foreign periodicals and newspapers are housed, ART AND ARCHAEOLOGY among them. A clubroom is there, spacious and restful. All the American and British newspapers and magazines are on file, deep, restful chairs invite to relaxation, and ample provision is made for the comfort of smokers and non-smokers alike.

One of the features of these offices will be found in the facilities afforded the traveler who wishes information. Every sort of service and help imaginable is there upon demand: where to go, what to see, where to hire a car, what you should pay, where to dine, the "shows" worth seeing—and, of course, the best seats at the best theatres—the stores to use, and so on. You can have all the help you desire in arranging a trip about the British Isles or one on the Continent. Your steamship reservations, baggage shipments, travel arrangements of every sort, may all be left in competent hands with the assurance that the arrangements will be better and more cheaply made for you than you could make them yourself. And beside these mainly mechanical things, your mail can be received and intelligently forwarded, you can always secure a competent stenographer to take dictation, and, best of all, you will find permeating the entire office a spirit of cheerful cooperation and good fellowship.

Make ART AND ARCHAEOLOGY's office in London your headquarters and call upon it for every service you require. That is what it is there for. It is *your* office. Use it freely.

The catalogue of the 121st Annual Exhibition of the Pennsylvania Academy of Fine Arts, which will close March 21, is a handsome and lavishly prepared booklet of about a hundred pages, illustrated with handsome reproductions of many of the exhibits. Among the paintings on view are a number which were included in the Centennial of the Academy, among them the Ipsen portrait of Blashfield, the "Madonna of the Harbor," by Hawthorne, Dewing's "Duet," and others. The bronzes include a very striking head of the artist Leon Kroll, by Edmond T. Quinn, and the famous and—to all lovers of dogs—mightily intriguing life-size figure of Balto, the noted husky, by Frederick G. R. Roth. The dog stands eagerly forward, his harness hanging loose, a most engaging and friendly expression of intelligent interest upon his handsome, rugged features.

Something of the sporting chance and romance of archaeology enters into the work now being carried on in California by J. P. Harrington, ethnologist of the Smithsonian Institution. Mr. Harrington has just reported from the field that he has made an expedition into Lost Valley with a very old Indian, Francisco Laus, as his guide. Another guide was the centenarian Angel Cuilpe, who, notwithstanding his 104 years, accompanied the explorer on a very productive trip down the Cañada de las Uvas. Mr. Harrington adds: "Many of the archaeological sites we visited apparently had not been touched since Indian times, and we found without difficulty the old hut circles, either marked by rings of rock which were formed by Indians clearing the surface

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for the circular hut, or by rings of raised earth which mark the former walls.

"The largest village which we discovered was that known to the Mission Indians as Milyahu. This differed from the other sites in being located on a detached rocky hill, which has the appearance of a great towering citadel when seen from the arroyo. The little Indian wigwams, varying in diameter from 14 to 20 feet, nestle all over the summit of this hill, and the circles are as fresh as if the place had been abandoned yesterday."

On another expedition, this time into Palm Cañon, Mr. Harrington and his guide, Juanito Razon, more than an hundred years old according to local tradition, visited magic springs, painted rocks, caves, sacred stones and water holes. Mr. Harrington feels that he has been just in time to rescue all this material "from the brink of the grave. It is therefore a work of the greatest importance to record this information," since, aside from these very aged Indians, no one else knows the facts.

THE ETRUSCAN ENIGMA AGAIN.

An interesting controversy is raging in Italy over the mooted question of interpretations of Etruscan inscriptions. The *Corriere della Sera* of Milan, in its issue of January 21, devotes more than a column to the latest phases of the enigma. The paper says in part: "The architect Signor Cavallazzi has read more than 110 inscriptions of an average of six words each; also sixty or so single words. Counting only 500 other words which apparently are combined forms of two terms each, we have another thousand. The readings are thus not based upon mere coincidence but upon thousands of cases in which the words are clear, sensible, and assume their proper syntactical positions in precise grammatical structure. Bearing upon the argument, the newspaper *Il Resto del Carlino* publishes a declaration made to its editor by Prof. Pericle Ducati, Professor of Archaeology and Director of the Civic Museum of Bologna, in which he accuses Signor Cavallazzi of having translated the celebrated inscription upon the golden buckle of Preneste—now in the Royal Prehistoric Museum of Rome—*Manios med phephaked Numasioi*, as if it were Etruscan, whereas it is perfectly well understood by the scholars of the Liceo that this inscription is one of the most conspicuous examples of archaic Latin and signifies nothing but *Manius me fecit Numerio* (Manius made me for Numerio). Because of Prof. Ducati's authority, we have interviewed Signor Cavallazzi regarding this inscription. He replied calling attention to the analysis made in his memorial, and adding that this so-called 'archaic Latin' is a language hitherto distinctly indeterminate and probably arbitrary. This analysis in part follows: *manios: med: phe: phaked: numasioi*. *Mavios*—transcribed into Greek characters as are the other words—is the genitive singular of the proper name *manis*, derived from *μανιω* = the Doric form whence the old familiar classic *μῆνις*, with which the *Iliad* begins. Hence *μανιος* = of wrath, angrily.

"*μεδ* is the root of the adjective *μεδον* in the feminine accusative singular, meaning lord, master, padrone."

The complete analysis is too long to give here, but the foregoing specimens of the transcriptions and definitions suffice to indicate Mr. Cavallazzi's method. To quote the *Corriere* again: "*L'Italia*, of Milan, making a digest of our article, manifests many doubts of the Cavallazzi method, and observes that it presents not a

single element worthy of serious scientific consideration. It also cites Dionysius of Halicarnassus, who declared that the Etruscan tongue had nothing in common with that spoken by any other people. One word more. An editor of the *Giornale d'Italia* scoffs at Cavallazzi and cites the various studies made in the past by recognized authorities, concluding: 'Our own Trombetti, more prudent, limits himself to concluding that the Etruscan speech is allied to the Indoeuropean and to the Caucasian more than to any other group, while Nogara, a disciple of Lattes, inclines to the admission that it is possible the Etruscan contains many elements akin to the Latin.'" [For an authoritative resumé of the general subject, see *Encyclopaedia Britannica*, Vol. IX, pp. 860-862.]

SERIALIZING A DICTIONARY

The necessity—or, at least, the convenience—of an archaeological glossary of reasonable completeness, has been brought to the attention of ART AND ARCHAEOLOGY. Many friends, unable at the moment of reading an article to refer to a dictionary or other authority to make clear a given phrase or word, have urged the advisability of publishing from time to time a series of terse and simple definitions, not only of the terms used in current articles in this magazine, but of as large a number as possible of words belonging to the broad general fields of art and archaeology.

After careful consideration, it has been decided to undertake such an experiment, in the belief that a service of no small magnitude will be rendered to teachers, students and others interested. The segregation of archaeological terms from the vast bulk of the dictionaries, and the defining of such words in brief and simple form, will place desirable knowledge in compact form at the disposal of everyone desirous of quick and easy reference-matter, in a field whose growing importance and public interest is daily attracting larger numbers of adherents and friends. A Glossary column will, therefore, soon be a regular feature of ART AND ARCHAEOLOGY. In addition to the words contained in each month's articles, as many other terms as possible will be included. Such geographical and other proper names as may be included will appear in their alphabetical order, not separately. Little by little, as space and opportunity permit, the Glossary column will build up a body of scientifically accurate, concise, clear and simple definitions which it is hoped in the future will be sufficiently comprehensive of the field to permit of separate publication as a pioneer Archaeological Dictionary.

Work on the first instalment of the Glossary is now well under way, and it is probable that the column will make its first appearance in the issue of either April or May. That errors are likely and omissions or unfortunate definitions almost certain to be made, is accepted in advance and allowed for. Readers are asked to judge the value of the work on the basis of its general helpfulness. The standards of spelling, definition, accent, and other lexicographical details will be those so successfully employed by the Standard Dictionary, and any friends who desire to submit terms or definitions are requested to bear this in mind. Contributions will be welcomed, but cannot be acknowledged, and will not be returned to the sender, whether used or not. Acknowledgment will take the form of publication in the Glossary. Non-publication will mean either previous publication or non-suitability.

BOOK CRITIQUES

Sechszehnter Jahresbericht der Schweiz. Gesellschaft für Urgeschichte (Société Suisse de Préhistoire) 1924. Edited by E. Tatarinoff. Aarau, 1925.

Ever since the time of Ferdinand Keller, more than seventy-five years ago, the Swiss have been among the vanguard of prehistorians. The last annual report of the Swiss Society of Prehistory is a large octavo of 155 pages and 16 plates. Of the 155 pages, 107 are devoted to Swiss progress during 1924 in the fields of prehistory and early history (Roman and early Middle Ages), including reviews of general works from outside which touch upon Swiss prehistory.

The oldest known occupation of what is now Swiss territory dates back to the last interglacial epoch. During the maximum extension of the last glacial epoch (Würm), the country was not habitable, but as the ice retreated the Magdalenians (the greatest of the cave artists) followed and finally planted their camps as near the center of present glaciation as Moosbühl, a few miles from Bern. Later there came in their turn the Azilians, the Neolithic, Bronze and Iron Age races, and finally the Romans and Alemanni.

Switzerland is a small country, and a reunion of the workers in the prehistoric and early historic field is an easy matter. The reunion takes place annually and accounts in a large measure for the extent and excellent quality of Swiss accomplishment in prehistory.

GEORGE GRANT MACCURDY.

The Aegean Civilization, by Gustave Glotz. Pp. xvi+422, 87 illustrations, 3 maps, 4 plates. London, Kegan Paul; New York, Alfred A. Knopf, 1925. \$5.

The feeling of admiration which this scholarly work arouses in the mind of the reader is not a little enhanced through the intelligence given in the Foreword that the task of writing the book had originally been assigned by the editors of the series to another, and presumably a better qualified, scholar. For, as the great majority of readers will undoubtedly feel, it is difficult to see wherein the work could be materially improved; it surpasses, indeed, the usual high standard of French scholarship.

The Aegean Civilization belongs to the increasingly famous series, *The History of*

Civilization, which is being produced under the supervision of Mr. C. K. Ogden, of England, with the assistance of the American consulting editor, Dr. H. E. Barnes; in its original French form, the volume was a member of the *Évolution de l'Humanité* series, which is being incorporated, in translation, in *The History of Civilization*. The book was begun by M. Adolphe Reinach, but after his untimely death in battle, in 1914, his mantle fell upon Gustave Glotz, Professor of Greek History at the University of Paris, who had spent, as he tells us, "nearly twenty years of meditation" and study in the field of Aegean research.

Not only does Professor Glotz display a scholarship of remarkable ripeness, accuracy, and acumen, but he is likewise a thoroughly genial, sympathetic, subtle, and sometimes brilliant writer. His enthusiasm at times leads him to indulge in a mild revel in the perfume of his national fleur-de-lys, which appears so often in Cretan frescoes. The epigrammatic nature of his style is well shown in such a passage as this: "The submission of Crete to the Achaeans was the conquest of Greece by Rome—*capta ferum victorem cepit*; the advent of the Dorians was the barbarian invasion, the Middle Ages, to be followed by the Renaissance."

The book is apparently the first, in any language, to deal comprehensively with the entire subject of Achaean life and activities. It is divided into four sections: *Material Life, Social Life, Religious Life, Artistic and Intellectual Life*. These divisions are preceded by a lengthy introduction, and are followed by a chapter on survivals of Aegean civilization, additions and corrections, a bibliography, and index. It is distressing to read, in the chapter of additions, the disquieting news that the author has well-nigh decided to condemn as spurious the charming little ivory statuette of the Cretan Serpent Goddess in the Museum of Fine Arts at Boston. He has long been suspicious of its genuineness, and recently has received melancholy information regarding the presence of a factory for forgeries in Crete itself.

M. Glotz has been wise in using his footnotes for purposes of reference only, and has resolutely refrained from introducing the lengthy and usually irrelevant harangues which disfigure the lower halves of the pages of so many modern works. The illustrations,

ART AND ARCHAEOLOGY

while fair, are by no means elaborate, and it is well to have some more sumptuous work within easy reach of the hand.

A. D. FRASER.

Twelve English Pre-Raphaelite Drawings, Reproduced from the Originals in the City of Birmingham Museum and Art Gallery. Selected and with a Foreword by Sir Whitworth Wallis, F. S. A. Methuen and Company, Ltd., London, Publishers. Price 10 shillings net.

Of the twelve plates included in this portfolio, by far the loveliest is No. VIII, *The Loving Cup*, a pencil drawing made by Dante Gabriel Rossetti as a study for a picture of this title painted in 1867 for Mr. Leyland—the same Mr. Leyland for whom Whistler decorated the Peacock Room. The subject is a beautiful young woman, essentially of the Pre-Raphaelite type, but represented without the exaggeration of elongated throat and very full lips, which was common. In 1868, it is said, Rossetti painted three water color replicas from the drawing.

Entirely different, yet admirably illustrating another phase of this artist's development, is Plate No. VII, a pen-and-ink drawing of Dante in his cell, receiving visitors on the morning of June 9, 1291, the first anniversary of the death of Beatrice. How stilted and awkward it seems today. How forced, sentimental and self-conscious are, in fact, the majority of the drawings here reproduced. How much greater was these men's ambition than their ability; how essentially they belonged to the Victorian age.

Of the entire series of twelve, the only one of these drawings that shows any kinship to modernity, any spontaneity and virility, is No. V, an India ink wash-drawing of a waiter at the Hogarth Club, the work of W. Holman Hunt. It is a frankly vivid characterization.

There is something essentially pathetic about the study of *The Head of Ophelia* (Plate II), by Sir John Everett Millais, not simply because it is Ophelia, but as recalling the story told by the painter's biographers, that in order to be true to nature the model, Miss Siddal in this instance, was posed in the bathtub and nearly met her death as the result of lying in icy cold water.

How terribly serious they all were, the members of this Pre-Raphaelite Brotherhood, even these drawings give indication. And yet were not they treading the same paths as some of our contemporary Modernists? Their desire was to find new paths, to retrieve art from convention, to bring back the simplicity and the

glory of the Primitives who were untrammelled by tradition, whose visions were unclouded by the past.

In his brief Foreword accompanying these plates, Sir Whitworth Wallis tells of the richness of the Birmingham (England) Art Gallery in paintings and drawings by members of the Pre-Raphaelite Brotherhood, and proudly boasts that the collection has been entirely built up by private gift. A brief description of each of the plates follows.

LEILA MECHLIN.

Romanesque Architecture in Italy, by Corrado Ricci. Pp. xxviii, 260. 350 illustrations. Brentano's, Inc., New York, 1925. Quarto, \$10.

Definitions of anything presuppose some convention of agreement or general acceptance of terms on the part of the public. This has been no less true in architecture than in other sciences. But, as architectural studies on the part of even the technician have been perhaps less generally exact in terminology than is the case with the more abstrusely mathematical forms of engineering, architects themselves have failed to show perfect harmony upon the conditions of classification. It is a matter for congratulation, therefore, that Senator Ricci should have turned the power of his profound scholarship and erudition upon Italian architecture. The result, for all who care about exact definition, is altogether happy.

Senator Ricci begins by sweeping away with a sharp pen the existing misunderstandings of Italian Romanesque, limits that rich and glorious field by excluding rigidly elements really foreign to it, explains tersely the reasons for so doing, and plunges into description and definition as clear as it is necessary and brilliantly accomplished. In a bare twenty-eight pages of strongly written text, he lays out the whole field vividly, and follows with more than three hundred magnificent illustrations which give student and architect alike a veritable compendium of both mass and detail. No traveler who honestly desires to understand the fundamentals of modern Italian architecture—that is, modern as compared with anything antedating the ninth century—can possibly do better than to study both text and pictures with care. They convey a new sense of the values of the Romanesque and its reasons for existence. At the same time they furnish sound criteria for individual appreciation and judgment when faced with the actual structures.

ART AND ARCHAEOLOGY

Helen. A novel, by Edward Lucas White. George H. Doran Co., New York, 1925.

This is a story formed by welding various legends connected with the name of Helen of Troy into a continuous narrative. It begins with her capture while she was a mere child by the friends Theseus and Peirithoos, and ends with the fall of Troy. Her recovery by Castor and Pollux, the successful courtship of Menelaus, the abduction by Paris, the death of Achilles and the building of the wooden horse and its successful introduction into the ill-fated city, are all described according to the author's conception.

The tale is interesting, though one feels that more might have been made of it with the rich material at hand.

Its educational value would have been enhanced had the text been accompanied with notes giving authority for the different descriptions. Theseus, for instance, is described as wearing the "full regalia proper for kings performing a solemn sacrifice for guidance on momentous occasions." The hero would have been more convincing had he been introduced at least once, attired, according to Roberts' version of the Ballad of Bacchylides, "dressed in a purple chiton, a Thessalian chlamys and a Laconian skin cap and wearing a sword and carrying two lances"; or, as in the Attic tradition, in a long Ionian cloak, with train, and having his long hair braided.

One feels that the author has made an honest effort to make his ancient characters human, by such expressions as "Tyndarus grunted," and "Tyndarus snorted." Helen herself endures her various abductions with remarkable equanimity. Her only real outburst of passion is when she is landed on an island by Paris, on the trip from Gytheon to Troy. The priest Laocoon and his two sons are killed, according to the author, by poisonous serpents who bite them while sacrificing. It is hard to understand why this version is preferred to the graphic description of Virgil, retold in the famous statue.

The wooden horse is treated by the author as a real effigy of a horse, and not, as supposed by some, as an engine of war or a scaling tower. The discussion carried on by the Greeks as to its construction and manning, is ingenious, to say the least. Though, on the whole, this is an interesting book, and suitable to be put into the hands of the young, the general impression created by it is that it falls short in dignity and poetic beauty of the legends clustered about the "face that launched a thousand ships."

GEORGE HORTON.

Personalities in Art, by Royal Cortissoz. Pp. viii, 444. 20 plates. Charles Scribner's Sons, New York, 1925. \$3.50.

One thing is morally certain: Royal Cortissoz has never had dyspepsia. The "lean and hungry look" of the criticaster makes no shadow in his eyes. He sees clearly, his prejudices are sane, his humor warmly human, and his pen well-pointed. In this fat volume of essays he has given us fresh proof of his wholesomeness, new evidence that it is possible for a critic to criticise both constructively and delightfully. In a word, he recognizes what so many critics fail utterly to comprehend: that the exercise of the critical faculty implies the ability to create.

There is no lack of either force or insight, no disinclination to face the truth, in these charming papers of broad scope and interest. Mr. Cortissoz tilts with Professor Van Dyke as gaily as you please, and if he perhaps does not unhorse him, at least gives us a new angle on the Rembrandt dispute and a memory to smile over. Nine fascinating pages devoted to "Leonardo's Legacy of Beauty" are worth quoting *en bloc*: especially the closing sentences.

By some the accusation may be laid that the author is a *molto appassionato*, whatever his theme. Be it so. The book is full of lyric flights, packed with quotable passages exuding enthusiasm but, when studied, as soundly based as the most coldly scientific document. Since when has it been a crime to write *con amore*? There are enough ponderous language-bunglers like Dreiser. We hope Mr. Cortissoz will give us more—and soon.

A. S. R.

Les Figurines Funéraires Égyptiennes. By Louis Speleers. 8 vo., 188 pp., 41 pls. Land, Bruxelles, 1923.

This is a well printed, detailed discussion of the variations of the ushabti figures which were put in Egyptian graves as substitute or representative images. Curators of museums and students of Egyptology will find here material for interesting comparisons. The general reader will enjoy the plates, which give even the less usual types. The scholar will be interested in the new interpretation of ushabti as *corvéable* and in the fact that Professor Speleers does not believe in the usual idea that the ushabti represented the deceased till the eighteenth dynasty, and after that represented the serfs. The book is a scholarly contribution to the study of Egyptian art as well as to Egyptology in general.

D. M. R.

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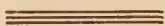
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The Arts Throughout the Ages

VOLUME XXI

APRIL, 1926

NUMBER 4

FOREWORD

By GIFFORD PINCHOT

Governor of the State of Pennsylvania

THE historical importance and significance of Philadelphia in every national sense is so great that it can scarcely be overstressed.

Even when first known to the white man three centuries ago, the site of the city—forest clad and teeming with wild life in wood and stream—was the foremost habitat of the red man in the basin of the Delaware. It was there that the capital town of the chief of the Delaware Indians was located at Passyunk on the Schuylkill, and it was at this same point that the Dutch trading post of Beversrede, the first European occupation of the future city, was established in 1633. A decade later came the Swedish hamlet of Wicaco on the Delaware, the nucleus of the imperial city of today.

All this led up to the founding of Philadelphia by William Penn. He was the greatest of the Colonial law-givers, and in his moral purpose and the tenacity with which he clung to high ideals, he furnished an example not only to America but to the world at large. The service he rendered in establishing a city and a commonwealth, based upon the principles of toleration, justice, and order, was constantly in the minds of the liberal thinkers and writers of France and other countries in the eighteenth century. It was the beginning of the movement for free government which brought forth our own and the French Revolutions, and the new ideal of liberty and equality of mankind.

In this setting of tolerance and freedom there came to Philadelphia a population that very early took a preeminent place in cultural causes. Philadelphia with its libraries and lecture-rooms, its societies and schools, its physicians and lawyers, and its interest in science, art, and literature, thus became the logical meeting place for the Congress of the Colonies and States in the eighteenth century. Later it became the natural capital of the newly founded nation, and hither came the leading minds of the New World to (Concluded on page 155)



PHILADELPHIA MADE MANTLE, CLOCK, FURNITURE, IN THE PENNSYLVANIA MUSEUM.

ONE HUNDRED YEARS OF ART IN PHILADELPHIA---1776-1876

By ARTHUR EDWIN BYE
Curator of Painting, The Pennsylvania Museum

UPON first thought it may seem that the two dates which serve as chronological termini for this discussion are somewhat arbitrary, chosen because it is our habit in Philadelphia to celebrate Centennials, or because it is a popular belief that well-marked historical divisions are necessary to sound reasoning.

The critical reader may well ask: "What has the date of the Declaration of Independence to do with art? Was there, with the birth of a new political era, a birth of a new epoch in art?" And it may also be asked: "Would such an epoch (if there were such) reach its culmination in the year 1876? Did anything at all of any importance to art in this country happen in either of those years?"

These questions are like the old ones of our history teachers, "When does Mediaeval History end, and when does Modern History begin," which may be answered in various ways. Political conditions, and still more, economic conditions, have always had a good deal to do with art. When we became a nation Philadelphia was made the capital, and, as this city was already the metropolis, conditions here became especially favorable to the fostering of art. Here great men congregated; there was wealth and fashion, which meant patronage for the arts. It was to Philadelphia that Gilbert Stuart naturally turned when he first settled in America. He and other painters were inspired to their best efforts in portraying the patriots who had won the fight for Independence.

One hundred years later the Centennial Exposition, in celebration of this independence, was held in Philadelphia. This was an event which indeed had a marked influence upon the subsequent development of art. During the quarter of the century preceding, that is, from 1850 to 1876, as will be explained later, the arts languished, the old tradition died. The Exposition aroused in us a new interest, awakening a new appreciation which by 1900 made us, artistically speaking, a changed nation. In a sense, therefore, the dates 1776 to 1876 do mark an epoch in our art history which is well worth considering, providing, however, we admit that art movements have never a definite beginning nor a sudden end.

But whether or not it is true that the Declaration of Independence had any effect upon art, we find, upon the resumption of peaceful and prosperous life, Philadelphia became the centre for the cultivation of the arts. We do not find at this time, nor must we expect to find in the whole period we are discussing, a new nationalism in art, a distinctly American style. In architecture, and in the minor crafts, we do certainly discover independent traits. But architecture is always the pioneer in the arts. It is, so to speak, the dwelling in which, later, sculpture and painting may exist.

Why should there have sprung into being a totally new and national art? How could such a miracle have happened? Our ancestors were, for the most part, British; our traditions were



THE AMERICAN SCHOOL.
By Matthew Pratt.

Courtesy of Metropolitan Museum of Art.

British. Benjamin West, Pennsylvania's most famous Colonial artist, was President of the Royal Academy of England; in his studio our young Philadelphia artists were being trained. And what were they being trained to do? At that time a great school of portraiture flourished in England. In America portraits were the only kind of pictures for which there could be any demand; so it was inevitable that our earliest painters should be trained as portraitists, disciples of the English school.

As is well known, Gilbert Stuart was our greatest portrait painter of post-Colonial times. He lived in Philadelphia from 1794 to 1803. Scotch by

ancestry, as well as by temperament, he modelled his style upon that of Sir Henry Raeburn. This was most fortunate for us, for no better influence could have been introduced. We were accustomed to "limners", makers of "counterfeit presentments", but Stuart, touched by the genius of Raeburn, was a wizard of the brush, an enchanter who could call up living images in paint. Loving paint and color for their own sakes, he made the distinguished people of our most colorful epoch live again on canvas, for us to know them as the dignified yet gracious people that they were.

No other artist of his time in America could equal him, but Charles Willson

ART AND ARCHAEOLOGY

Peale was more thoroughly American, exemplifying in his life, as well as in his art, the characteristic traits of his time. Taught first by Gustavus Hesselius (a Swedish-American pioneer of little talent) and later by West in London, he never attained the freedom of drawing, the fluidity of brush work, nor the lively coloring of Stuart, but he gave his sitters scarcely less distinction. His portraits convince us as being very truthful, not too literal, and often they are interpretative of character. When we saw an array of his portraits, as we did on the walls of the Pennsylvania Academy of Fine Arts in 1923, we felt that here was a gallery of high-minded people—those ancestors of ours—and we were proud of them. And should not portraits be painted for posterity to be proud of? This is a thought worth passing on, it seems to us, to those portrait painters of today who care less for faithfulness to their sitters than they do for the exhibition of their own technique.

Charles Willson Peale was a great factor in early Philadelphia art. He was versatile and belonged to a large artistic family. We need merely state here that James Peale, the brother of Charles Willson, was a less gifted portraitist, as were also his sons, Raphael, Titian and Rembrandt. James Peale was perhaps better as a miniaturist. Rembrandt Peale had a long and successful career. As a lithographer, he deserves more praise than is usually given him.

Charles Willson Peale kept a journal and later in life wrote an autobiography, now in the possession of his descendant, Mr. Horace Wells Sellers, of Ardmore, in which he refers to some of the early painters working in Philadelphia when he came here as a young man. A painter by the name of Kaine



COMMODORE ISAAC HULL.

By Gilbert Stuart. Belonging to Mrs. Isaac Hull Platt.

was the earliest according to Peale; he painted a portrait of the mother of Francis Hopkinson, but we know nothing further of him. The only painter in Philadelphia when Peale arrived, in 1765, was a man named Steele from the eastern shore of Maryland. Of him also we know nothing further. And then Peale mentions Wollaston, a noted drapery painter from London; Groth, a Swedish miniaturist who, however, was in Philadelphia but a short time, for soon after Peale's arrival he removed to Spanish America; du Simitière, a miniaturist and crayon artist as well as a naturalist, who had a small Museum; Henry Benbridge, who, Peale says, was possibly born in Philadelphia; he painted his whole house, outside and in, with copies he made from prints by the old masters; and finally, Mary Wrench, a miniaturist who ended her career as a painter by marrying Jacob Rush.

ART AND ARCHAEOLOGY

Two other painters whom Peale mentions had studied under Benjamin West in London. Matthew Pratt was one of these; he was celebrated as a sign painter—there were fine signs in those days. But he could paint ambitious pictures, too, as was proved by his able, if somewhat statuesque portrait group called "The American School" now in the Metropolitan Museum, which gives us a valuable record of West in his studio instructing his American pupils. Peale says he painted a full-length portrait of John Dickinson, which seems to have been lost, and that he supported himself and family well by his art, but he was "A mild and friendly man, not ambitious to distinguish himself," which fact probably

accounts for so few pictures being attributed to him. Undoubtedly, when the work of this painter is properly studied, a number of works attributed to other men will be given to Matthew Pratt. Another Philadelphia pupil of West was Joseph Wright, of whom Peale says he would have distinguished himself had he lived longer, but he died of yellow fever in 1793. We will refer to him later as a sculptor.

But of all the artists living here, Thomas Sully had the longest career. His life embraced almost the whole period we are discussing, and he worked in Philadelphia from 1810 to 1872. His art is typical of the period, for he was at his best during the early part of the century and gradually declined towards the last. His early work, as represented by such portraits as that of Samuel Coates, in the Pennsylvania Hospital of Philadelphia, and of General Samuel B. Davis in the Pennsylvania Museum, Fairmount Park, Philadelphia, was really forceful. Although he studied under Stuart and West, he was influenced mostly by Sir Thomas Lawrence. He was a much more dexterous painter than Peale; in fact, he became too facile; meeting a popular demand, he painted too many merely pretty women who all looked very much alike.

Sully's long life leads us a bit too fast, chronologically speaking. When Sully was a young man there were a number of young painters in Philadelphia of a later generation than Peale's. When we read the pages of Scharff and Westcott's "History of Philadelphia" or Dunlap's "History of the Arts of Design", we find a surprising number of artists who worked in Philadelphia in the early days of the 19th century; and also when we read the new "Art Guide to Philadelphia"



GENERAL SAMUEL B. DAVIS.
By Thomas Sully, 1819.

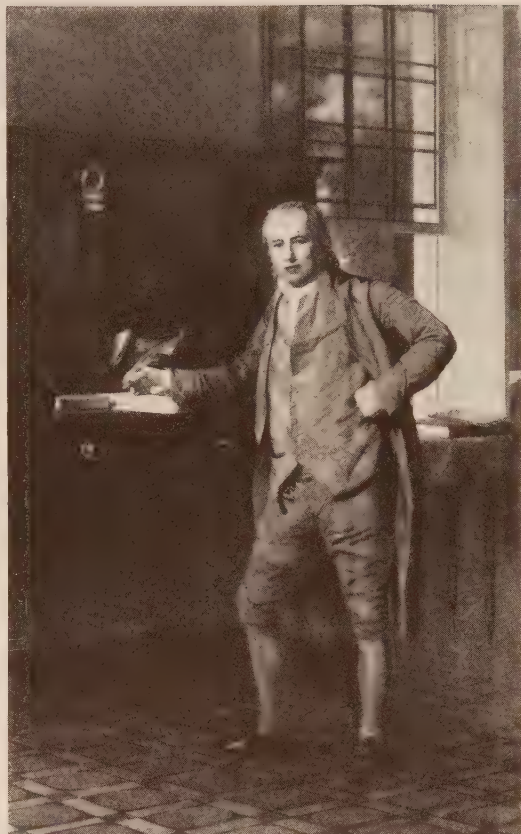
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by Edward Longstreth, and learn there of the hundreds of portraits by our Philadelphia painters now in the various collections in this city, we are amazed at the amount of work that must have been done throughout the period we are discussing.

A number of the artists, of course, like the earlier ones, are forgotten. There was George Catlin, for example, who was once noted (or notorious) for his three hundred and ten portraits of Indians, which he exhibited in this country and abroad. And there were quite a few miniaturists, of whom Benjamin Trott—who lived with Sully—was perhaps best known. His work was exquisite. Bass Otis, however, is not forgotten. He came here from New England in 1811 or 1812 and painted some very excellent portraits. He had quite a reputation in his time; a number of artists studied under him; and besides being a portrait painter he experimented with lithography, mezzotint and aquatint engraving. Other artists who came here from other parts, but whose work is chiefly connected with other cities, were Robert Edge Pine and Edward Savage. If merely birds of passage, they yet helped to add artistic life to the city.

Jacob Eicholz could almost be called a Philadelphian. He came here from Lancaster to study under, or at least to receive advice from, Sully, worked here for a number of years and then returned to Lancaster. Robert Fulton, too, was a Philadelphia painter for a while. His fame as an inventor has eclipsed his reputation as an artist, but he not only painted fairly good portraits here in Philadelphia, but was one of our first collectors of works of art and a patron of artists.

Our best known portraitist, however, after Thomas Sully, was John Neagle,



SAMUEL COATES, MERCHANT, AND MANAGER OF THE PENNSYLVANIA HOSPITAL.

By Thomas Sully.

Sully's son-in-law. He was a Philadelphian both by birth and training. His dates are 1796 to 1865. What little instruction he got was from Bass Otis (who painted his portrait) and Sully, but he strove to imitate Stuart, for such was the strength of the old tradition. Neagle's work, however, was most irregular. Early in life—as in his full-length portrait of Pat Lyon, in the Pennsylvania Academy of Fine Arts—or the three-quarter length of Dr. Dewees—belonging to the University of Pennsylvania—he rose to distinguished heights. But his general output was mediocre. Very much like the later work of Sully and Neagle

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DR. WILLIAM POTTS DEWEES.
By John Neagle. Owned by University of
Pennsylvania.

in general character was that of Samuel B. Waugh, James R. Lambdin and Jonathan Trego, who seem to have supplied a large demand.

By 1820 the great English school of portrait painting had reached its decline. Replacing it was a school of anecdotal and often sentimental genre. This was reflected in our country, but is scarcely worth writing about. Just to indicate, however, what was being done in figure painting, we need merely refer to Emmanuel Leutze, who was really a German, but often ranked as a Philadelphian because he received his first instruction here. He worked mostly in Düsseldorf, the Mecca in 1850 for American artists. His picture *Washington Crossing the Delaware*—in fact the Rhine—although popularly famous, is one of the most banal ever painted. The figure painter

Peter Frederic Rothermel was of the same sort, portraying with little talent scenes of a romantic or semi-historic sort.

Far more significant was the gradual progress of landscape painting. It was an age for the growing appreciation of nature. We find it first in the English poets Shelley and Wordsworth. Constable in England led the new movement in painting; he had an immense influence in France. In America our first landscape painters are known as the Hudson River School, from which sprang one of the great geniuses of the 19th century, George Inness.

But it is not perhaps appreciated that one of the so-called founders of the Hudson River School, or I might say, one of the pioneers, was Thomas Doughty, born in Philadelphia in 1793. He painted the Schuylkill River country as well as the Susquehanna, and then went up the Hudson. Doughty's work was very literal; it cannot be said that he interpreted nature; he copied nature as best he could, but like other pioneers in this field, he had a real love for beauty and showed it in his work. Another "Hudson River" painter was Thomas Cole, who studied at the Pennsylvania Academy. He painted large panoramic views which were very popular at this time.

Contemporary with Doughty and Cole was Thomas Birch, a marine painter who essayed to immortalize the Delaware. He was sincere and ambitious, but not talented.

Very much like the work of the Hudson River School was that of William Trost Richards, born in 1833, who was a painter in aquarelle as well as in oil. He was undoubtedly a fine student of nature, but, like others of his time, he did not seek the mood of nature. The trouble was that our early

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painters of landscape were imitators either of nature or of the art of other men. Richards was a fine craftsman and a colorist. We can enjoy his work today because it is much fresher and more colorful than any of the other painters of the older school.

Turner was, of course, very much the vogue. Countless sunset scenes, in imitation of English masters of light, flooded this country. We all know those old pictures, highly polished "chromos" that they were. Naturally a number of our American painters tried this sort of thing. James Hamilton, for example, painted moonlight effects at sea, shipwrecks and Flying Dutchmen. Fortunately for posterity, he was ignorant of technique, so that his works have mostly perished.

The really great work in American landscape during the third quarter of the century was done in New York and New England. At the close of the

century Philadelphia developed a school of landscape painting of her own, but this belongs to another chapter.

So far, we have said nothing about sculpture. There is little to say; and yet the man who has been called the Father of American sculpture was a Philadelphian—William Rush—whose life spanned the period from 1756 to 1833. He was not, however, our first sculptor. That distinction must be accorded to Joseph Wright, previously mentioned as a painter, or to his mother, Patience Lovell Wright of Bordentown, New Jersey, who was a successful portraitist in wax. Joseph Wright made a bust of Washington in 1783, and when the United States Mint was established in Philadelphia, he was appointed designer and die-sinker. Probably the first coins and medals struck in this country were his handiwork. Wright was the teacher of William Rush, who was chiefly noted

in his lifetime for his figureheads in wood for ships, and for his busts of French philosophers which he made for the ships of Stephen Girard. He modelled the portraits of many of our public men and made a full-length statue of Washington in 1815,



INAUGURATION AT CONGRESS HALL.

From the original painting in Independence Hall. The J. L. G. Ferris Collection.

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a simple and impressive figure now in Independence Hall. There is also extant, copied in bronze, his *Nymph of the Schuylkill*, now in Fairmount Park.

Our early American sculptors had no training or tradition whatever. They had for their instruction or example only prints, casts, or a very few pieces of European sculpture, which by some miracle came here. In Europe the contemporary predominant style was the neo-classic—an archaistic, severe, unemotional, and sometimes sentimental style. It was faintly reflected even in the work of Rush. There was little chance for sculpture; the Puritan prejudice against the nude, combined with the Quaker disapprobation of all images graven or drawn, drove sculptors abroad. What few we had lived in Florence or Rome. It was not until the Centennial that we were able to produce any sculpture in this part of the country.

But it would be unfair to judge the conditions of art in Philadelphia by the painting and sculpture of the period alone, for there was one other field of art which at this time was highly fertile. The period between 1820 and 1870 was, par excellence, the period of engraving. There was a prodigious number of engravers working here at this time, and their work was on the whole of high technical excellence. It would be impossible and unnecessary to mention all. We have already referred to Peale, Wright and Otis as engravers. In 1800 William Russell Birch published his "Views of Philadelphia" in line and stipple, now so much in demand by collectors of old prints. These have, to be sure, no great artistic merit, but they show at least how our early artists were trying to express themselves in line. Cephas G. Childs, 1827 to 1830, published

another set of views in line and stipple. There were at this time working in Philadelphia, James Smithers, Robert Aiken, David Claypoole Johnston and George Murray. Two well-known ornithologists who worked here for a while were Alexander Wilson and John James Audubon. Wilson's "American Ornithology," engraved by Alexander Lawson, is a famous work of its kind. Audubon was only a transitory resident of Philadelphia. Two other engravers of outstanding merit whose names deserve more than mere mention were David Edwin and John Sartain. Edwin was and is deservedly famous for his stipple engraving. He was a pupil of the Dutch engraver Josi. He came over here in 1797 and lived until 1841.* John Sartain is, of course, better known; he was the first professional mezzotint engraver in America. Born in England in 1808, he came to Philadelphia in 1830 and became a leader in the artistic life of this city. His is a name Philadelphia will always venerate. He had a tremendous output, engraving for *Graham's Magazine*, *The Eclectic*, *Sartain's Magazine* and several others.

This brings us to speak of the magazines of the period from 1850 on. If in architecture, painting and sculpture artistic taste was ebbing, certainly the engravers and the magazines, particularly the gift books, were doing their utmost to stem the tide. An advertisement in *Graham's Magazine* for 1851 is worth quoting—

"Splendid Department of Art

"Our readers know well that *Graham is never beaten in spirited designs and elegant engravings*. The January number will contain some of the most exquisite productions of artistic skill, and the series then begun will be continued throughout the year," etc.

*cf. Fielding's "Catalogue of the Engraved Work of David Edwin."

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These magazines contained accounts of the current exhibitions, and from them we learn the nature of the pictures most appreciated at the time. Most of them were foreign.

The success of the magazines finally gave opportunity to original artists as illustrators. Our first real illustrator was Felix C. O. Darley, born in 1822. He is one of the most picturesque figures in our art history and perhaps the most "all 'round" illustrator we ever had. To quote Weitenkampf:* "The swing of his style; his big grasp of both individual action and the movement of groups of bodies, give his work a distinction even today." His production was, like Sartain's, enormous, for he illustrated Cooper's works (500 drawings for these alone), Dickens, Irving and hosts of stories of western and southern life. Following him came a long line of illustrators, of whom J. R. Chapin and F. B. Schell were the only ones working as early as our period.

Between 1850 and 1870 there were no new impulses in painting. Sully and Neagle were still the principal painters. A host of young men and women who were destined to make art history were studying at the Pennsylvania Academy or at Düsseldorf or Munich; but their work belongs properly to a later time. Edwin A. Abbey was born in 1850; Mary Cassatt about the same time, and not long afterward Alexander and Birge Harrison, Philadelphians all. Thomas Eakins, however, who was born in 1844, began working in this period. He studied in Paris under

Jerôme and Bonnat. There he fell under the influence of the new realist movement of Courbet. He returned to become one of the most skillful technicians that this country has produced. In portraiture uncompromising in his realism, with no feeling for color and little sense of design, he was, like the surgeons whose anatomy lessons he so wonderfully painted, coldly analytical, impersonal and objective.

To conclude, when we come to the decade of 1870, we find in this country—and in our city—a great thirst for art. But we had been isolated. The English tradition, which was our natural heritage, had no longer any inspiration for us; the English school itself needed a rebirth. We were aloof from the other great traditions in art. We lacked museums, important collections, and all that intimate acquaintanceship with the masters of the past which is so necessary to the cultivation of taste.

It is, therefore, easy to understand what the Centennial at Philadelphia did for this country. That a comprehensive exhibition of the arts and crafts was conceived in Philadelphia is itself a proof of the longing for European contact felt by our citizens. And the result was far-reaching. The exhibition of European works of art gave the public its first chance to see and appreciate what was being done in the historic art centres of the Old World.

We are apt to ridicule the art of that Exposition. I believe we do so because of an eternal prejudice which each generation inherits against its immediate predecessor.

* American Graphic Art, p. 210.



THE CENTENNIAL EXPOSITION: 1876

A SUMMARY

WHEN the Centennial Exposition was held in Philadelphia in 1876 to commemorate the first hundred years of American Independence, it was the first great world's fair. Its international exhibits spread over four hundred and fifty acres of ground in Fairmount Park.

Great ceremony marked its opening, May 10th, when President Grant and his cabinet attended the exercises. The President, in the presence of Mr. Corliss, started the great Corliss engine which supplied the power for the fair grounds. The Centennial Hymn, written by John Greenleaf Whittier, was sung by a trained choir and the Centennial cantata by Sidney Lanier and Dudley Buck was performed. It was a proud occasion for Morton McMichael, Mayor of Philadelphia.

The chief permanent building of the exposition was Memorial Hall, where the exhibitions of painting and sculpture were housed. Its elegant corridors and arcades were grandiloquent as a setting for the debut of American art. It amounted to exactly that, for American art was then for the first time put seriously before the peoples of the world as worthy the consideration due a mature school.

The famous "Lansdowne" portrait of President George Washington was one of the features of the exhibition. A statue by a young sculptor named Daniel Chester French, called *The Minute Man*, was much admired. In painting, time has approved the reputation accorded to the artists featured in the American section of the international aggregation, where were shown the works of Peale, Copley, Neagle and Sully; William M. Chase, Elihu Vedder,

John La Farge, the dramatic Winslow Homer, and the masterly Thomas Eakins.

In this great fair, the electric light was first shown proudly and inspired much awe in spite of its uncertain flicker, for at times it shone quite brightly. But people laughed when the zealot in charge said that before many years had passed cities would be lighted with this new invention, their streets light as day. The prospect of such a thing seemed obviously absurd.

It would be hard to say whether the Centennial had more effect on the artist or on the public. Certainly it was stimulating to both. Up to that time neither had been fully aware of the existence of an American School of art with traditions, and masters and masterpieces. But in Memorial Hall there was ground for easy comparison with the contemporary art of other countries, and the people opened their eyes with amazement to see that our native art compared favorably with that of much older countries and cultures.

From this delighted surprise and interest on the part of the public the artists drew exaltation and inspiration. They gained in self-confidence even while the exhibition lasted, and learned much through the opportunity of studying its collections.

Of course, there were many features that were bad. The design of the temporary buildings can still be seen in Horticultural Hall, and some of the grotesque sculpture of the period still surrounds that monstrous creation. But these were the things destined to pass out of the active American scene. The influence of best has survived.

EVENTS AND PORTENTS OF FIFTY YEARS

By DOROTHY GRAFLY

WHEN the Centennial waved its magic wand over the eyes of Philadelphians, it opened them to more than immediate physical charm. However one may judge the architectural merits of that first great international exposition, the lasting effect of its imaginative stimulus has given to the city of its birth an urge toward art, and an appreciation for the force of art in the building of a modern community.

The economic emphasis of Philadelphia's productivity rests upon her industrial output. But until the people of the city began to think in terms of art and architecture, in terms of art and industry as they were forced to do during the years of preparation for their great celebration, they had taken for granted the development of their own prosperity. It had not occurred to them that commercial products may require an art background.

With the Centennial came that broadening influence from other cities and other nations, striking fire in the city of American independence and resulting in an art stimulus which saw beyond the portrait and easel picture to the rug upon the floor, the wall paper and the chiffonier.

These thoughts, stirred to creative action by the Centennial, bore fruit almost simultaneously with the opening of that fecund celebration and shaped themselves finally into the Pennsylvania Museum and School of Industrial Art which, together with the School of Design for Women, its predecessor in years, has, for the past fifty years, worked steadily toward the development of better design in the manufacture of Philadelphia products.

But more was needed than classroom instruction, and again the Centennial played a trump card in the art growth of the city. Its palace of art became the first industrial museum to have as its conscious object the advancement of design. For many years the Peale Museum had satisfied the aesthetic yearnings of the multitude, and although directed by an artist and containing the fine collection of portraits which, through purchase at the time of the museum's dissolution, became the nucleus for the municipal collection now in Independence Hall, this Philadelphia institution contained an amazing medley of the arts and natural sciences. Its aim, though cultural, lacked the direct focus of the new venture inspired by the Centennial.

Had this awakening to the universality of art and its function in modern life penetrated beyond the sphere of the cultured few to the man in the street, there would indeed have risen an art millenium in Philadelphia. The few saw the dawn of a new era, but their vision anticipated by many years any more widespread recognition of so unfamiliar a principle. It has been a long, hard struggle to convince commercially minded manufacturers that art is more than a pretty bauble as useless to industry as a Dresden china figure to the support of the mantel it graces. And so, the Pennsylvania Museum and School of Industrial Art began its difficult mission.

Today the battle is almost won. Fifty years have brought recognition of aesthetic standards, and the great mass of the people stand on the verge of a new awakening, as did the cultured few in the late 70's. There is developing

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among manufacturers and industrial artists a spirit of cooperation born fifty years ago—when the art of America as a national asset scored its first recognition among the nations—which has given birth to many prize offers for textile designs and to the founding of such organizations as the La France Art Institute.

The same stimulus gave to the Fairmount Park Art Association, already established, new prestige and popular appreciation in its efforts to maintain and beautify the vast stretch of woodland and field so essential to the health and happiness of the growing metropolis. Through the years, by purchase or by gift, the Fairmount Park Art Association has been enriching its charge with works of art which in themselves constitute a history of sculpture from *Silenus and the Infant Bacchus* (a bronze cast from the original in the Louvre attributed to Praxiteles) through Fremiet's *Jeanne d'Arc* to the most recent acquisition, a *Seaweed Fountain*, by Beatrice Fenton. Nor was American art neglected. One of the most interesting as well as one of the oldest of the American sculptures in Fairmount Park is the *Tam O'Shanter* group, cut in red sandstone by that picturesque old sculptor Thom, who came to America from his Scotch highlands and brought with him the spirit of his native home.

It is significant that this group, so intimately associated with America's pioneer growth, was transferred to the Fairmount Park Art Association by the trustees of the Franklin Institute a year after the Centennial exposition. Pride in American traditions and appreciation for their art aspect was making itself felt. Although this fine work has been protected by a watershed, one could wish that its sandstone frailty,

still semi-exposed to the elements, might be better sheltered in the interest of future generations.

The growth of Philadelphia sculptors from the Centennial to the present day may also be traced through the activities of the Fairmount Park Art Association.

From its earliest days, the Association took the lead as a formative power in the advancement of American sculpture. Not satisfied with the stimulus to art offered through the purchase of accomplished work, this active organization issued a series of commissions which not only gave encouragement to the artist but developed subjects essentially American in spirit. Under this guiding influence, Alexander Milne Calder produced his equestrian statue of Major-General George Gordon Meade, John J. Boyle his significant *Stone Age in America*, one of the first epic conceptions of the Indian in American art; August Cain his *Lioness Carrying to her Young a Wild Boar*; Augustus St. Gaudens his allegorical treatment of the Garfield bust, and Frederic Remington his equestrian statue of the *Cowboy*. Thus in Philadelphia there was fostered by means of semi-civic interest in art that healthful appreciation which yields opportunity. As church and state had opened the door to the art development of mediaeval Europe, so public-minded citizens and municipal sanction began a similar system of wholesome patronage.

Began—but did not finish. Since 1908, when the *Cowboy* was unveiled, the Association has contented itself with the purchase of three original works by American sculptors, *The Duck Girl* by Paulanship, *Penguins* by Albert Laessle, and *Dickens and Little Nell* by F. Edwin Elwell.



THE GROSS CLINIC. By Thomas Eakins.

The positive influence upon the growth of American art which has characterized the activities of this Association may be felt again in the recent creation of the Fairmount Park Art Association prize of \$500 offered at the annual exhibitions of the Pennsylvania Academy of the Fine Arts.

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Behind the prize lies the desire to stimulate the American sculptor to creative work, and to give him a possible market for such figures or groups as may be fitted for display in public parks and gardens, the honor of the award carrying with it a purchase option. Much the same spirit has actuated James E. McClees to found a gold medal for the encouragement of

period of development which necessitates the rebuilding of its entire central section, lesser aspects of art must, for the time being, remain subordinate in their demands to the larger concept embracing the health and happiness of the entire community, a concept which touches more nearly than any other the true function of the arts in their relation to life.

And so the art-mind of the city is wrestling with problems such as zoning and the beautification of the river front. The realization that a city must be, in itself, a thing of beauty in order to produce beautiful things is an idea still in its infancy. The psychology of education, the influence of surroundings upon the child mind—these are forces now admitted as essential to the aesthetic and cultural development of a modern community. But the important rôle which art and artists must assume in this new scheme of things has, from the very inception of the idea, met opposition from political forces which feel implied in the new order the limiting of their own power.

Through the influence of the Fairmount Park Art Association and similarly minded individuals and organizations, the Art Jury was born, November 9, 1911. Although the formation of such a body was authorized by an act of the State Legislature in 1907, four years elapsed before the appointment of the men who, for more than a decade, have, without pecuniary return, given the citizens of Philadelphia better architecture and a fairer city.

The work accomplished by the Jury is characteristic of the gradually widening conception of art in Philadelphia. The sanction of that body is required for the erection or replacing of any statue, structure or sign erected or proposed since the Jury's



JOAN OF ARC.
The original bronze by Fremiet.

original thinking among the sculptors of the country.

Within recent years the Fairmount Park Art Association has been particularly active in furthering those larger art developments which lie within the sphere of city planning. Now that Philadelphia is approaching a

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creation, if such object fall within the line of city property or within a specified area on either side of the Parkway and certain boulevard developments. During its fourteen years of activity, it has done much to mitigate the nuisance of overhanging signs on public thoroughfares, and has materially improved the character of such public structures as schools, firehouses and bridges.

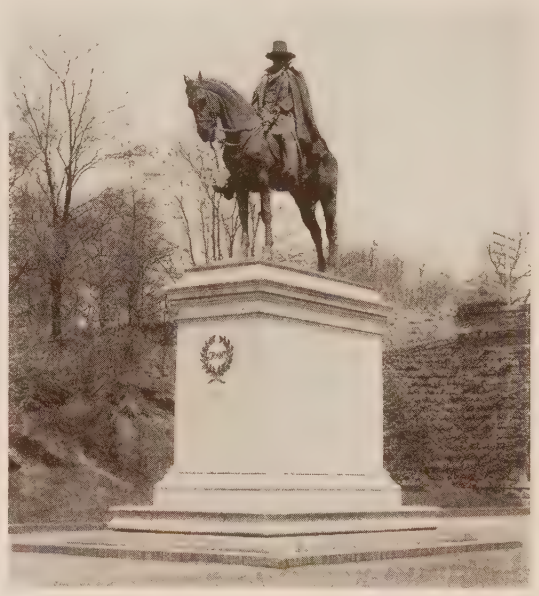
It is to the development of the latter that the Jury points with particular pride. A bridge adapts itself readily to beauty of design; nor are bridges confined to the spanning of streams. In a modern city commercial or industrial enterprises often spread their buildings over large areas, necessitating the union of one section with another by means of an overstreet passageway. This new form of bridge has been given especial attention, and has resulted in a series of architectural designs combining, even in so short a span, all the charm of graceful proportions and of conventionalized ornamentation. These little bridges add to the art-history of the city a new type of accomplishment. Where they occur in sordid environment it is not improbable that they will, in time, so raise the architectural tone of their surroundings that ugly factories and warehouses will fall into architectural obsolescence and become objects of scorn.

Neither the activities of the Art Jury nor of the Fairmount Park Art Association should be dissociated from that great common enterprise for the beautification and practical development of Philadelphia—the Parkway.

Although such an achievement, cutting diagonally through an erstwhile slum district, crowded with squalid houses and reeking factories, lies within the province of city planning and is consequently a study in itself, it were

impossible to consider the art-growth of the city apart from the far-reaching influence of this great artery. For the Parkway has opened to artists and architects an opportunity for accomplishment and greater hope for a city beautiful.

The artists, stronger today, though possibly less recognized than in the days of Sully and Peale, stand ready and eager to aid in this great accomplishment. They see more clearly than



GENERAL GRANT MEMORIAL.
By Daniel Chester French.

average men the grace of a remodeled city. Even now one may feel the new life stirring.

In Logan Circle the Swan Memorial Fountain speaks of a better day. The fountains of Rome, of Paris and Vienna bring to those cities a charm as elusive as it is healthful, a buoyancy of spirit sadly lacking in the all-too-serious, all-too-busy American metropolis. The character of a city, its appeal to the senses and consequently to the emotions, bears marked relation to the

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character and the quality of its citizens. The psychology of art is in its infancy, and as yet barely recognized by those who mold the destiny of cities. No fountain can wash away the sins of the multitude, it is true, yet one may feel that Alexander Stirling Calder and his colleagues have brought to many a weary citizen a lightening of his burden and a hope for his future.

Since the day of the Smith Memorial in Fairmount Park, which through the terms of its bequest was snatched from the jurisdiction of the Fairmount Park Art Association, and which in its meaningless architecture loses more good sculpture than any other memorial in the city, there has appeared in the city no more important work of monumental calibre than the Swan Memorial.

In its proportions and its prominence the Smith Memorial can be surpassed only by the Washington Monument. The gift of the Society of the Cincinnati, this monument, far from faultless in taste, yet remains today the most strikingly ambitious work of sculpture in the city's confines. Whatever their shortcomings, these two enterprises, brought to completion within twenty years after the Centennial, reveal a desire for civic beauty on the part of well-meaning individuals and organizations. It is virtually impossible for the materialization of a desire to transcend the art of its period.

When Philadelphia was planning her Parkway she appealed to a French architect, and now, in accordance with a few strokes of his pen, she still adheres to the scheme of placing a German monument where an American group by an American sculptor has every right to stand. Is such to be the honor of the prophet in his own country? And by such means do the

architects and the political forces of Philadelphia anticipate that great enthusiasm on the part of native artists which alone can make of a city plan more than the geometric tracery of a landscape garden? Yet against such negative forces must the artists of the city battle for independence.

Even the Smith Memorial commemorates a fairer statesmanship. Many of the most virile minds in the American art world were at work upon the isolated figures which are sprinkled about this ineffective architectural pile. Charles Grafly, whose *Major General Reynolds* strides a towering column, was then at the beginning of his career, while Daniel Chester French, whose *Major General Meade* parallels the Reynolds, has become one of America's most influential sculptors. Perhaps the noblest of the various contributions is the equestrian statue of *General W. D. Hancock* by a grand old man of American sculpture, J. Q. A. Ward. Another equestrian, *Major General McClellan*, is the work of Edward C. Potter, the standing figure of Smith that of Herbert Adams, while the eagles fell to J. Massey Rhind and the eight colossal busts to Charles Grafly, A. Stirling Calder, George E. Bissel, Samuel Murray, Bessie O. Potter, Moses Ezekiel and Catherine M. Cohen—Americans all.

Few monuments of more than passing interest have been erected in this city during the last decade. Of three portrait statues which, curiously enough, mark three distinct periods in the deterioration of male attire—from the picturesque *Robert Morris* by Paul W. Bartlett, now enthroned on the Custom House steps, through the *Admiral Melville* memorial, the work of the Philadelphia sculptor Samuel Murray, to the "gents fur-



THE PILGRIM.

By Augustus Saint Gaudens, in its new location off the Boat Houses, Fairmount Park.

nishing" conception of *John Wana-maker*—only the work of Murray is that of a local artist.

The growing distrust of city management as applied to art, and the long established precedent of shelving civic interest in art when some more material enterprise requires city capital, found indirect voice in the bequest of two important art collections, those of William and George W. Elkins and of John McFadden. By placing upon their gifts a definite time limit, and insisting that their art be housed in city-owned and operated galleries, these farsighted citizens have literally forced to completion two wings of the new art museum.

A fourth donor, John G. Johnson, whose collection in point of size and scope is perhaps the most valuable of all the city's recent art acquisitions, followed a European custom, so well exemplified in the Lichtenstein gallery of Vienna, in binding his gift to perpetual occupancy of his own home, a house without gallery pretensions, at 510 South Broad Street.

In America, however, where cities are young, residential and cultural centers change almost overnight. The city has grown up about and beyond the Johnson house, which stands today in a tawdry environment. Not only is the house pitifully inadequate to show the fine collection, which may never be

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THE DUCK GIRL.

By Paul Manship. In Rittenhouse Square.

shown at one time in its entirety because of the impossible space conditions, but so far removed from the city's exhibition and art center that its halls echo with emptiness while the city foots the maintenance bill.

No survey of the past fifty years in the city's artistic development would be complete without due tribute to the colossal undertaking which resulted in the sculptural adornment of City Hall. Modern taste condemns this huge obstruction to a city's physical progress; yet no building in Philadelphia so marks the close of the old regime and the beginning of the new. City Hall was a big idea—too big for the art-

thought of its period. In sculpture, as well as in architecture, it gave unprecedented opportunity for achievement, and although the creative groups, the innumerable sculptured details, are lost to appreciation through the inadequacy of the architecture and the lack of any well thought out coordination of the sculpture with the building as a whole, these ambitious compositions by Alexander Milne Calder stand out as the most startling single accomplishment of any Philadelphia sculptor within the past half century. In number alone, from heroic statues to details, these conceptions merit the admiration of all who may look for them.

Few of the millions who pass through the archways ever see the wealth of detail which lurks forgotten in abysmal corners. Few know that this, the life work of the elder Calder, stirred within the breast of a young stone-cutter's apprentice, at work upon the figures, a desire for mastery which will soon attain its climax in the unveiling in Washington of the Meade Memorial, the most ambitious work of Philadelphia's leading sculptor of today, Charles Grafty.

However much we of the enlightened present may smile with condescension at the art and architecture of our fathers, we may draw from this period of Philadelphia's art-development a significant lesson. A Philadelphian was chosen to execute the most important civic art commission yet devised by the public need. In its art-aspects City Hall belongs to Philadelphia. Yet in 1925, when the fame of Philadelphia artists has brought recognition in every art-loving city of the country, it was to New York sculptors that Philadelphia architects gave the commission to execute the pediments

ART AND ARCHAEOLOGY

for the new art museum, and the sculptural reliefs for the Delaware River Bridge have passed from both city and country to the hand of an old-world artisan.

Boston has her Sargent murals, Harrisburg her E. A. Abbays and her Violet Oakleys, Baltimore her Blashfield. Philadelphia remains almost alone among the larger cities in the absence of any great mural accomplishment.

The George Harding murals, which have brought an appreciation of art to thousands who daily crowd the motion-picture theatres, touch more nearly upon the value of art in daily life, and reveal the popular theatres of the day as new patrons whose influence upon American mural art may scarcely be calculated.



PENGUINS.

By Albert Laessle. Philadelphia Zoological Gardens.

Apart from these decorations, one might note the series of studies illustrating the history of the Marine Corps now being completed in the Quartermasters' Building by J. Joseph Capolino, a young Philadelphia painter, and, of religious origin, the *Annunciation* by that older Philadelphia decorator Henry Thouron, in the Catholic Cathedral.

For fifty years, Philadelphia has been without equal in America as the mother of artists. With her new plan for development, with the new library an accomplished fact, and the new museum rapidly climbing its acropolis, the next fifty years may prove that she is also the patron of the arts.

There is stirring in the civic consciousness the uncomfortable feeling that, in the midst of material prosperity, Philadelphia is losing her grip upon her culture. A restlessness of spirit and a tendency toward experimentation have fastened themselves upon the club-conscious. It is a glimmering rather than a focussed conviction, and it has resulted in such little art movements as the Circulating Picture Club fostered by the Art Alliance in conjunction with the Pennsylvania Museum, and the Business Men's Art Club.

Slowly, during the past decade, the need for the cultural influence which the arts exert has also been making itself felt in the public schools. Years ago, the Fellowship of the Pennsylvania Academy of the Fine Arts, realizing that the child is father to the man and that a scoffing boy will produce a callous father, laid the foundation for art education in the city's schools. For the first time, a small group of paintings was sent as an itinerant exhibition on a tour of the public schools.

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For several years the Fellowship played a lone hand, but as the salutary influence of the experiment upon the child mind became apparent, there developed a definite program sponsored by the Board of Education. Year by year the interest has increased.



GENERAL MEADE, MEADE MEMORIAL.
By Charles Gaffey. The Mall, Washington, D. C.

Year by year the children who go forth into life from the Philadelphia schools are forming a receptive art-public which must, in time, assert its power in molding the destiny of artists.

Another force which has been accorded civic honor through the agency of the Philadelphia Prize established by Edward W. Bok—to be awarded

each year to that citizen who has done most for the city's advancement and well-being—is the Graphic Sketch Club, established by Samuel S. Fleisher in 1899.

Many an art-loving citizen is to be found in alley and garret. With its democratic theory of art for all the people, the Sketch Club had its humble inception in a remote and unlovely section of Philadelphia. Its success has not changed its original position. It still serves all classes alike, giving them an opportunity to fulfil their yearning for cultural things without attempting to produce professional artists.

But perhaps the most important phase of Philadelphia's cultural renaissance is to be found in its discovery of its own colonial heritage, its preservation of such fine old examples of colonial architecture as Stenton, the Chew House, and Independence Hall which, though nearest to the heart of the entire nation, is maintained solely by the Philadelphia public.

Until Horace Wells Sellers, the Philadelphia architect, interested himself in its restoration as an integral part of the group which in Revolutionary times constituted the civic center, the one-time charm of its colonial interiors was menaced almost to the point of destruction. The hall and its satellites had passed through many vicissitudes, and had weathered the curious apathy toward their welfare of those whose freedom they had materially aided in establishing. In his rejuvenation of this venerable group, the architect returned as far as possible to original plans, achieving an ensemble which haunts the memory. The reconditioning achieved its climax in the recent opening of the second floor, where now hang the paintings which constitute the National Gallery of Portraiture.

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In 1922 a few artists met in a studio and discussed the man-in-the-street. Time was when the man-in-the-street did not enter the artist's calculation. But a democratic state is of necessity built upon the approbation of the many, and the artist will be seriously embarrassed until the many have risen in aesthetic taste to the level of appreciation. To bring art from its sanctuary pedestal to bold display in store-windows was a notion which won the jibe of crank. But the public cannot be expected to know what is transpiring in the secrecy of the studios. So it was decided to give art an airing, and if necessary to push it with all the hokus-pokus of the commercial advertiser. This drew fire from more conservative colleagues, and a smiling interest from the thousands who gazed upon the store-window displays of Philadelphia's first Art Week, the contribution of the Art Week Association.

The art week idea caught the fancy of other cities. The new movement to democratize a field of activity which for hundreds of years has been the province of the aristocrat, spread through the country. In 1925, Philadelphia accorded this civic art festival a municipal appropriation of \$5,000.

Art Week has many interesting possibilities, and its development as a civic celebration may yet do more than all other exhibitions to bring American art to a needed position of love and trust among the people who, alone, in a democratic state, can sustain its life.

Meanwhile, the new Museum of Art rises on its citadel. The George W. Elkins collection and that of William L. Elkins were duly installed and opened to the public in 1924-1925, while the city held its breath, lest the fateful October pass and the former

collection—according to the will of its donor—be forfeit to the heirs. While construction on the Museum is being hurried to completion, the McFadden collection delights the public of Washington due to the lack of space in Philadelphia-owned galleries. These



ENSEMBLE, MEADE MEMORIAL.
By Charles Grafty.

collections, together with the Johnson bequest, will constitute the nucleus about which will grow the heritage of the new Museum. Whether the Johnson collection, the largest of the three, will ever find its way into the halls of the Parkway acropolis is a moot question, but certain it is that the will of the individual as it swerves or dominates the intention of the municipality has become a serious problem in the administration of the city's art affairs.

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Many interesting art collections have been added to the various galleries and art organizations of the city during the past fifty years. The Wilstach collection, which will in time find congenial setting in the new museum, still remains the most valuable art asset of



BILLY GOAT.

By Albert Laessle, in Rittenhouse Square.

the Pennsylvania Museum, Memorial Hall.

To the Academy galleries have been added the Temple collection of paintings by artists of the American school (1880), the Carey Collection (1879), the Gibson Collection (1896), the small Field Collection (1887), the unusually fine Phillips collection of prints (1876), and the Coates Memorial Collection

(1923); while to the Drexel Institute have come the collections of Lankenau and Drexel.

What the Academy of the Fine Arts has accomplished in the discovery of contemporary talent, the University of Pennsylvania Museum has endeavored to equal in its probing of the past. Until the construction of this interesting milestone in Philadelphia's artistic development the use of a comprehensive plan allowing for future expansion as well as present needs was unknown in the city. The first section of the west wing was completed in 1898, the second in 1925, while the third and last section of this small portion of the comprehensive plan will probably open its doors to the public with the display of a superb Egyptian collection early in 1926.

The University Museum has not been content to augment its collections solely by means of purchase. It has been particularly active in the field of archaeological research, and its Egyptian section owes much to the excavations undertaken under the patronage of Eckley B. Coxe, in whose memory the new section will be dedicated.

And with the advent of twentieth century museums there has come the realization that art lies quite as much in the display as in the quality and value of objects. It is, in fact, but a lesser indication of a growth of taste which is sweeping Philadelphia toward greater pride in her exterior, and which will some day result in a city planned to meet both aesthetic and practical needs.

Much the same feeling for display has manifested itself during the past few years through the efforts of the Art Alliance and the Fairmount Park Art Association in establishing a Philadelphia tradition for open-air exhibition

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of sculpture in the Art Alliance gardens and Rittenhouse Square. The majority of the significant works now being produced by American sculptors are especially adapted to street and park settings, and are consequently seen to disadvantage when crowded into uncongenial and artificial gallery spaces.

No more happy object lesson in the relation of art to life, and in the appropriate placement of a work of art, could be found than the Rittenhouse Square setting for Albert Laessle's famous *Billy Goat*. For many years the Square has been the playground for the children of the neighborhood, and *Billy* is their chosen companion. With his back worn to a shining polish and his horns gleaming from the contact of many little hands, *Billy* is building for himself and his creator an enviable tradition. He is the most loved, most talked-of bronze in the whole city of Philadelphia.

The past fifty years have thus marked a steady growth, a steady development, retarded, perhaps, by too-great contentment and self-satisfaction, but now gaining momentum and carrying with it the protesting public which even yet would prefer the complacent and stagnant inactivity of other years. Not since the day of William Penn has there been such creative impetus in the city of Philadelphia.

And what of the artists? Civic development has given its gold to the architects of the city while the artists await their turn.

But let us retrace our thoughts to the era of the Centennial. It was then that the Pennsylvania Academy of the Fine Arts still harbored an aggressive art coterie and maintained a positive voice in the affairs of the art-world.

An American art-giant, a man of solitary habits, masculine in every thought and act, ruled the destiny of many a promising young student, and, virtually unknown to the public, expressed life in terms of portraiture which will live through the centuries and may yet write the name of its creator as the great American portrait painter of his day. That man was Thomas Eakins.

He was no child playing with toys. He did not spend his years of study dallying with color theories. He was a man of ideas. No more virile presentation of life exists in American painting than the Agnew and Gross Clinic groups, the former now at the University of Pennsylvania, the latter at Jefferson Medical College. Both have been called brutal, yet is life less so? Eakins dealt with life, not with boudoirs and flowers prettily arranged in a Chinese vase. His interest in portraiture was merely the expression of his interest in life. He thought of men in their relation to life, and not as problems in the disposition of drapery or the interplay of light. He was both hated and loved; yet he remains the most stalwart figure in the last fifty years of American art.

The Pennsylvania Academy of Fine Arts has harbored a magnificent succession of teachers—men whose influence upon the student was no less than their influence upon art, men who have been leaders in their fields, and whose personalities have spurred hundreds of ambitious students to fulfil their art destinies. Such were Thomas P. Anschutz and William M. Chase, and such today is Charles Gaffly. In the earlier days of the century and the last decade of the preceding, the Academy was developing the genius of men who today are known wherever American

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art may penetrate: Redfield, Glackens, Schofield, Sloan, Grafty, Breckenridge, Garber, Laessle, Polasek and Harding. It would be an interesting experiment to pick up at random a catalogue of some major American exhibition and to trace among its hundreds of contributors those who owe their development to the Academy's guidance.

1905 saw the One Hundredth Anniversary of this American mother of artists, and to that celebration flocked artists from all parts of the country, many of them returning to their alma mater. Two hundred and forty-three sat together at the Academy's board, among them many who have since closed the book of their life work: Elliott Daingerfield, John W. Alexander, Thomas P. Anshutz, Alexander Milne Calder, William M. Chase, Frank Miles Day, Joseph De Camp, Thomas Eakins, Frank F. English, Sargeant Kendall, John La Farge, Howard Pyle, William T. Richards, Samuel Sartain, J. Liberty Tadd and Henry J. Thouron.

To celebrate the first hundred years, the Academy drew upon the country for works representative of American painting. Such an assemblage, both of artists and of art works, constituted one of the first nation-wide art-contacts since the Centennial, and brought to the living artists of the country an appreciation of their native heritage.

This championship of the American cause is characteristic of Academy activities. Yet the revival of interest in early American art so marked within the past five years may be traced to the Benjamin West exhibition gathered by Albert Rosenthal under the auspices of the Art Alliance, and constituting, perhaps, the most inspiring of that organization's contributions to Philadelphia art history. As the first comprehensive memorial exhibition of

works by this great American master, the display brought from obscurity many an interesting portrait, group and sketch, and provided material which might serve as the nucleus for an exhaustive study of West's art. Despite the prestige gained from this truly monumental undertaking, the Alliance allowed the torch of research to pass from its hand to that of the Pennsylvania Academy of Fine Arts.

Although works of the early American masters had occasionally found their way into the Academy's galleries, there had been no attempt to collect and classify the canvases of any early American painter. The majority of the portraitists had practised their trade as itinerant artists and innumerable paintings had, without doubt, found their way into attics or obscure parlors. In time they might so drift as to be lost to posterity. Then came the Academy's announcement that it would hold a comprehensive exhibition of the works of Thomas Sully.

This memorial aggregate, amassed by Edward Biddle and Mantle Fielding, not only constituted a remarkable feat in art research, but focussed the attention of the art world upon the quality as well as the quantity of the canvases from Sully's brush.

A year elapsed, and the Academy heralded a similar enterprise with the work of Charles Willson, Rembrandt, and James Peale as its objective. Again the astonishing effect of portraits upon the contemporary mind; again the appreciation of character analysis, and above all, of the industry of these early art professionals.

The Academy was catholic in its tastes. It had reintroduced to the public the art of the past. Its annual exhibitions should constitute a gauge of the present. Two groups, however,

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had been neglected—the extreme modernists and the contemporary orientals. While the three Peales dominated half of the Academy's galleries, the remaining half was divided between Japanese paintings and the works of that modern group who, whether of French or Russian origin, have developed their cult in Paris.

The latter exhibition stirred art lovers throughout the city, some to indignation, others to speculation, and when, on the very heels of this display, the Barnes Foundation stepped into the limelight as the champion of modernism, securing its charter from the State in 1922, there entered the history of Philadelphia's art a spirit of controversy at times bordering upon the uncontrollable.

The modern cause, through the Barnes Foundation, has since gained a foothold in the School of Fine Arts at the University of Pennsylvania, while one hears that the Supervisors of Art in the Public Schools find it compulsory to attend once a week lectures delivered by a speaker in the employ of the Foundation.

Meanwhile, the Academy returned to its art research, and in 1925 did for the work of John Neagle what it had previously accomplished for Sully and the Peales. Although this exhibit was less convincing than its predecessors, it placed Neagle as a man of uneven genius, who could produce an impossible pot-boiler, or a masterpiece such as the *Dr. William Potts Dewees*.

But to return to those individuals who have built for Philadelphia an enviable tradition.

The works of Grafty and of the younger Calder as found in their native city have already been touched upon. Both sculptors contributed largely to the artistic success of the various in-

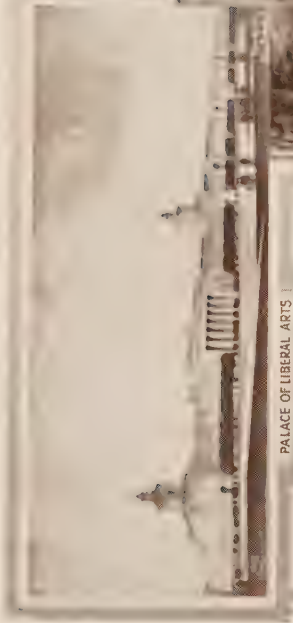
ternational expositions which followed the Centennial, and are represented by work of memorial character in various cities of the country. Calder, perhaps, is best known for his imaginative figures and groups such as the reclining nudes of the three rivers in the Swan Memorial fountain; while Grafty, in addition to groups of symbolic or allegorical tendency, is particularly famed for his series of portrait busts and for the even more important and ever increasing number of American artists who have derived their inspiration and owe their success to his work and his guidance.

In the field of illustrators, lithographers and etchers no figure stands out more clearly than Joseph Pennell who, for reasons not without foundation, has repudiated his native city, and resides in Brooklyn. Mr. Pennell's genius is proof sufficient that Philadelphia has produced her master art minds. Grafty now turns to Massachusetts as the home for his creative work; Calder to New York. Neither Sargent nor Abbey remained in Philadelphia, and Edward W. Redfield, William L. Lathrop and Daniel Garber seek refuge in the Delaware Valley.

The facts are inescapable. Where are the Abbey murals in Philadelphia? Where are the recent works of Grafty or of Redfield? Why does this American mother of the arts force her children to seek fame in other cities?

In rounding out a survey of the past fifty years which, through the exigencies of space, may at best but show the highlights, neither the art clubs nor the art schools of the city should be forgotten.

Much has been said concerning the influence of the Academy and its teachers. The City Hall period of Philadelphia's development may be



PALACE OF LIBERAL ARTS



FLORIDA BUILDING
SESQUICENTENNIAL EXPOSITION



ILLUMINATED CORNER OF THE
PALACE OF LIBERAL ARTS

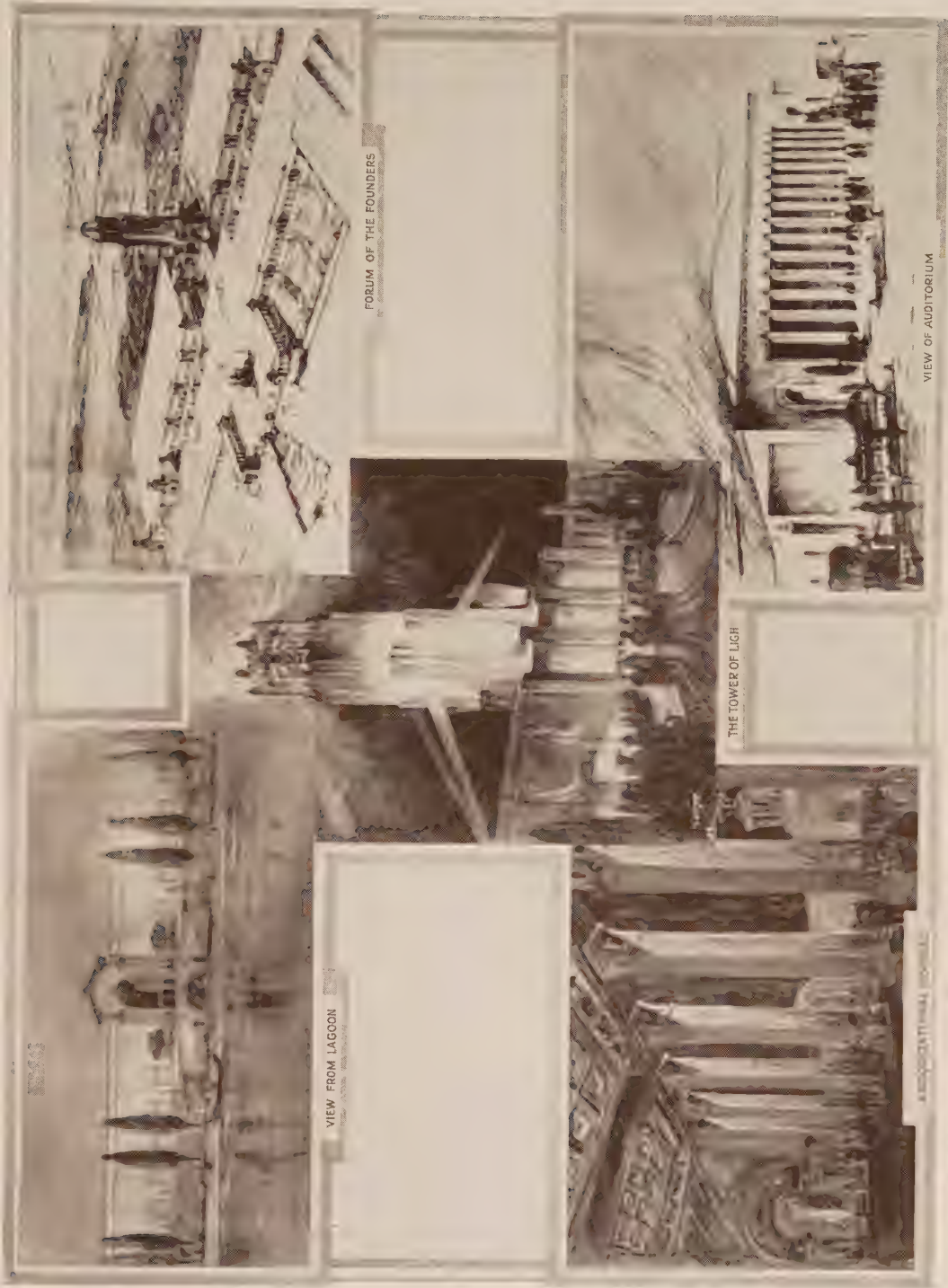


NIGHT VIEW FROM THE PALACE



MAIN ENTRANCE OF THE PALACE OF LIBERAL ARTS

THE LATEST OF WORLD'S FAIRS. FIVE VISTAS OF THE SESQUICENTENNIAL EXPOSITION, TO OPEN JUNE 1



THE FEDERAL GOVERNMENT IS A LARGE CONTRIBUTOR TO THE SESQUICENTENNIAL, AND SEVERAL FOREIGN NATIONS WILL BE REPRESENTED.

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noted as doubly significant. Not only did it bring opportunity to sculptor and architect, but it began a contact between American and European ideas which has been fostered by the annual award of the Cresson traveling scholarships to students in the Academy schools. In earlier days, these scholarships, which are the gift of Emlen and Priscilla P. Cresson, enabled the young artist to study abroad for a period of three years. It was found, however, that there were allurements other than artistic achievement, and the term of the scholarships was limited to a few months of travel.

During the past fifty years both the Drexel Institute and the Spring Garden Institute rose and fell as art forces in the city, while today the professional field is covered by four major institutions—the Academy, the Pennsylvania Museum and School of Industrial Art, the School of Design for Women and the Architectural School of the University of Pennsylvania, which has exerted on American architecture an influence comparable to that of the Pennsylvania Academy on American art.

The Sketch Club, the oldest art club in the city, still flourishes on South Camac Street where, in 1909, twelve years after its founding, the Plastic Club became a near neighbor. Both these organizations are interested in art as art, and have no altruistic leanings, nor any desire to revolutionize the art world.

The Fellowship of the Pennsylvania Academy of the Fine Arts has had broader aims. It began the experiment of traveling exhibitions which it sent not only through the public schools and other city institutions, but into the smaller towns of the State, and of neighboring States where art exhibits

had never before penetrated. After the death of its beloved president, Henry Thouron, the Fellowship created a fund in his memory to be devoted to the aid of artists who might need encouragement or financial assistance.

As an organization, it has supported various art movements undertaken by its colleagues, and by means of its exhibitions has endeavored to encourage creative talent among the younger painters of the city.

The Print Club, born in 1915, began its career in a highly specialized field and owes to this limitation of its sphere its unique character among the art organizations of Philadelphia. It is an art club with ambitious business theories and its number of sales increases yearly in volume. Its encouragement of young and hitherto unknown American makers of prints, several of whom are Philadelphians, is its constructive contribution to local art history.

A sentiment has been growing among the art-loving people of the city that all is not well with the artist. At best, he is a problem and at worst a crank. A problem may be solved—a crank never! But if the crank refuses to help himself, or to allow others to help him, he must be aided in spite of himself. The art needs of the small apartment, the narrowing of the domestic scene as the natural province for artistic endeavor, the growth of such public structures as hotels, office buildings, dormitories, libraries and other civic buildings change the complexion of modern art possibilities.

There is a bond of affiliation between the Graphic Sketch Club and the Art Alliance, founded by Mrs. Christine Wetherill Stevenson in 1915, which may be traced directly through Samuel S. Fleisher, originator of the former and

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vice-president of the latter. Together, these organizations have sponsored the School Art League and have acted as godfathers to the Business Men's Art Club.

Almost from the day of its founding the Art Alliance took upon itself the task of playing fairy godmother to the artist. In association with builders it has endeavored to bring painter and interior decorator into active touch with practical construction, but the attempt was experimental and there has not been great enthusiasm on the part of the artists. Its latest attempt to popularize art and to bring artists and public together against a possible background of sales is the Circulating Picture Club, created in conjunction with the Pennsylvania Museum. Again the artist has failed in response. He feels quite probably that these movements are all side issues, club playthings, and that the real salvation of the artist must come through the artist himself through opportunity and the encouragement thus administered, rather than by means of scattered experiments carried on by those who view his problems from the outside.

It were futile to attempt a catalogue of those artists who have passed from this city to success in their various fields. A recent art census of workers now active in the Philadelphia district, listed 387 of them. Among them are the Delaware Valley painters who, though living apart from the city, have exerted a marked influence on the temper and timbre of Philadelphia art. Of these William L. Lathrop is dean, while Daniel Garber and Edward W. Redfield are possibly more widely known. Redfield's snow scenes have a spirit of their own long since accorded the flattery of imitation. Garber, Lathrop, Folinsbee and Bredin are all

intimately associated with the colony, while Redfield holds slightly aloof at Centre Bridge.

To mention Redfield is, however, to turn from the Delaware Valley to the Art Club of Philadelphia, for it is his aggressive policy which has for many years dominated that institution and given it a succession of exhibitions far above the average. Redfield believes in showing both public and artists what the rest of the world is doing, and, in consequence, as the Art Club's own celebration of 150 years of American independence, he is introducing to Philadelphia the entire foreign section of the Twenty-fourth International Exhibition of Art sponsored by the Carnegie Institute, Pittsburgh.

* * *

Fifty years have slipped away since the Centennial began the renaissance of art in Philadelphia. Her artists are today more numerous than ever before, their interests more varied, their influence more widespread. She has her art schools and clubs, her art associations, her Art Jury.

The future lies before her, hers to mold. The new art museum and the new library are symbols of her awakening cultural life, while the development of her new civic center gives her the opportunity to perform the one great service needed in the coordination of her art forces. Here, indeed, is a common cause about which all the scattered art-energies may rally, a common objective upon which to concentrate creative inspiration. The artists are waiting for Philadelphia to speak. They feel that she has much to say to them—much that has never been said. They ask only her cooperation and her encouragement. What will be her answer in the next half century?



WORK OF JOSEPH AND NATHANIEL RICHARDSON, SONS OF JOSEPH RICHARDSON, PHILADELPHIA.
MARK (I. N. R.).

COLONIAL CRAFTSMEN OF PHILADELPHIA

By SAMUEL W. WOODHOUSE, JR.

Curator and Associate Director, Pennsylvania Museum and School of Industrial Art

AS there is very little remaining evidence of the handicraft of the Swede in Philadelphia, we must needs at once pass on to the immigrants who came with Penn, and it is interesting to know that at a very early time two crafts, silver and wood, were showing examples existing to the present day. That of the woodworker increased until it may safely be said that wherever one encounters a particularly fine piece of the cabinet-maker's art, it will prove on closer investigation to have emanated from Philadelphia. In making such sweeping assertions there must always be reservations: we can refer quickly to the Newport group, and to some of the early workers in the Massachusetts Colonies. But by the middle of the eighteenth century, Philadelphia was showing something which differed so radically from the English work of the period that we might almost imagine it was the outpost of a national style.

One of the specimens remaining of the woodworker's art, a gate-leg table built of Pennsylvania walnut (and always remaining in use at "Port Redding," the home of the Humphreys), and the occasional painted chairs derived from the type brought into England with Charles II, are the outstanding examples. A little later, but still within the first quarter of the eighteenth century, we find this craft leaving a notable example in the woodwork of the country seat Governor Keith built at Graeme Park. This architectural joinery, carried on by men whom we would like to honor but whose names have as yet not been rescued from their hiding places in old receipt books, passes through the eighteenth century with examples shown in Belmont, Woodford, Whitby, Mount Pleasant and a host of other places. The houses on "Society Hill" are even more elaborate and splendid than the country seats that we have just mentioned. Thomas

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Chalkley in 1724 advertises "window sash hung with weights, sash cords and pulleys," showing that the woodworker who built Graeme Park was urged on by commercial competition.

References to foreign woods are frequently met with in the old advertisements, mahogany being sold by William Allen in 1765.

There seems to be little proof that wall paper was made in this country, though in the middle of the century we find the announcement that "White and Lawrence make all sorts of paper hangings." Venetian blinds (a new form of sun blinds for windows) seem to have been made by John Webster in 1767; a notable example of them can be found in "Gloria Dei."

At an early period, the making of Windsor chairs became a well established craft spreading all over the country, first going to New Jersey and later to New England. In each region it took on certain forms and modifications which make it as distinctive in the different localities as the American form is from the British prototype.

The manuscript accounts kept for William Penn the Founder, and now preserved by the Philosophical Society, contain many illustrations which show us the more luxurious arts were not neglected. On December 4, 1701, Cesar Ghiselin's name appears as a silversmith, though it seems he was working here as early as 1695. The beaker and plate bearing his mark—C Gastar—preserved at Christ Church, are inscribed, "The gift of Margaret Tresse Spinston to Christ Church in Philadelphia," and were probably made in the reign of Queen Anne, though Ghiselin lived until 1733. A name mentioned in these same manuscript account-books is that of Johann Nys. This name appears in another manu-

script list preserved by the Historical Society—a paper apparently written in the proprietor's life time—mentioning this silversmith with the French form of his name, John de Nise. As he is mentioned by Penn in 1698, he would seem to be the dean of that honorable line who signed themselves "goldsmiths" throughout the eighteenth century. Examples marked with his punch—J N over a heart shape—will be found in the collections of the Pennsylvania Museum and the Historical Society. The fine tankard he made for Andrew Hamilton, who acquired celebrity as the defender of John Peter Zanger, is one of the outstanding pieces in the collections of the Pennsylvania Museum at Memorial Hall.

The last of this triumvirate, Francis Richardson, was born in New York in 1681, and, as he writes himself, "Was removed to Philadelphia in 1690," where he died in 1729. Penn mentions paying Richardson for "a pair of shoe buckles for Letitia", and just such a pair are preserved by the Historical



WINDSOR CHAIRS IN CARPENTER HALL.

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Society through the generosity of Miss Lydia Morris, they being the buckles made in 1721 for the wedding of her ancestor, Elizabeth Paschall.

Were I to continue through the eighteenth century, citing the names or examples of the work of these excellent craftsmen, the space at my disposal would be far outrun and it seems well, therefore, to note only such high marks as were obtained by the Syngs. The immigrant, Philip Syng, a trained silversmith, sojourned but a short time in Philadelphia, passing on to Annapolis, where he died in 1739. In Philadelphia he left various examples of his craft, notably a very fine trencher salt, marked P S in a heart shape, in which manner all his pieces appear to be signed, in the collection of the

Pennsylvania Museum. Silversmithing, like other arts, frequently was an hereditary craft, and Philip, the son of this immigrant, began working in Philadelphia at an early date.

His chief honor in his craft is derived from the inkstand he made for the Colonial Assembly, and from which the Declaration of Independence and the Constitution of the United States were signed. Very properly, it is preserved to the Nation on the speaker's table in Independence Hall. This Philip was one of Philadelphia's prominent citizens: a close personal friend of Franklin's—making the electrical contrivances on which Franklin conducted his experiments—junior warden of the first Masonic Lodge, a founding director of the Library Company, an original trustee of the Public Academy in Philadelphia (now the University of Pennsylvania), one of the founders and first treasurer of the Philosophical Society, and eleventh on the list of names of the State in Schuylkill. In all the examples of his work, no matter where we find them, the same high ideals, the same beauty of line and excellence of technique is to be noted.

Joseph Richardson, the son of Francis, born in Philadelphia in 1711, married his second wife, Mary Allen, February 14, 1748, and had two sons, Joseph and Nathaniel, who followed in their grandfather's craft, thus



PHILADELPHIA MADE. STYLE CHIPPENDALE. SMALL THREE-COLUMN TABLE FROM NEWPORT, R. I.

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bridging in this one family the entire eighteenth century with their beginnings in the seventeenth, and continuing until Joseph, the son of Joseph, died in 1814, as assayer of the United States Mint.

Coming to the close of the eighteenth century, the glories of this craft were carried on by Richard Humphreys, Joseph Lownes, John McMullin and a dozen others. Fine examples of their work may be found in the churches, in the collection of Miss Parsons, at the State House, at the Historical Society, at the Pennsylvania Museum in Memorial Hall, and in every other public collection in this country.

The pewterers also made their appearance betimes, and William Witt stamped his touch on tankards, etc., from a very early period.

Among the clock-makers, we must mention Francis Richardson as one of the earliest. A clock inscribed "Francis Richardson, Fecit, Philada.", is in the collections of the Pennsylvania Museum at Memorial Hall. The case of the clock is unquestionably built of local wood and in the style of the first George, but it seems scarcely possible that in the infant Colony the water-gilt dial and complicated machinery could have been produced.

At a later period we find those highly esteemed clocks made by Philip Stork and that great scientist, David Rittenhouse. Rittenhouse, the first professor of astronomy in the University of Pennsylvania, President of the Philosophical Society, and honored member of a long list of scientific organizations at home and abroad, made two orreries. The one he constructed for Princeton

University has been entirely lost; the other was given to the University of Pennsylvania, where it is still preserved. Of his clocks, many examples are to be found, always highly prized by the connoisseur, the chief being the one long owned by George W. Childs, late owner of *The Philadelphia Ledger*. The clock-makers bring us again in close contact with the woodworker, for this clock of Rittenhouse's and the orrery are both housed in superb examples of the Philadelphia cabinetmaker's art. The inspiration of these cabinet-makers



CHAIR MADE IN PHILADELPHIA REMINISCENT OF THE ENGLISH STEWART CHAIRS. PROPERTY OF EPHRIAM GILL, ESQ., HADDON FARMS.

ART AND ARCHAEOLOGY



INK STAND. INDEPENDENCE HALL.

Section of Independence Constitution signed from this.
Made by Philip Syng.

is found in the works of Matthew Lock, Chippendale, Heppelwhite, and Sheraton, but so individualized that a new style is formed.

Among the Pennsylvania Germans, pottery in the form of slip, or *sgraffito*, ware was produced after the middle of the eighteenth century; shortly afterwards Bonnin and Morris made at Southwark, Philadelphia, the first decorated white ware produced on this continent. The decoration, color and design follow closely the ware produced at the Worcester factory in England. Later, William Ellis Tucker



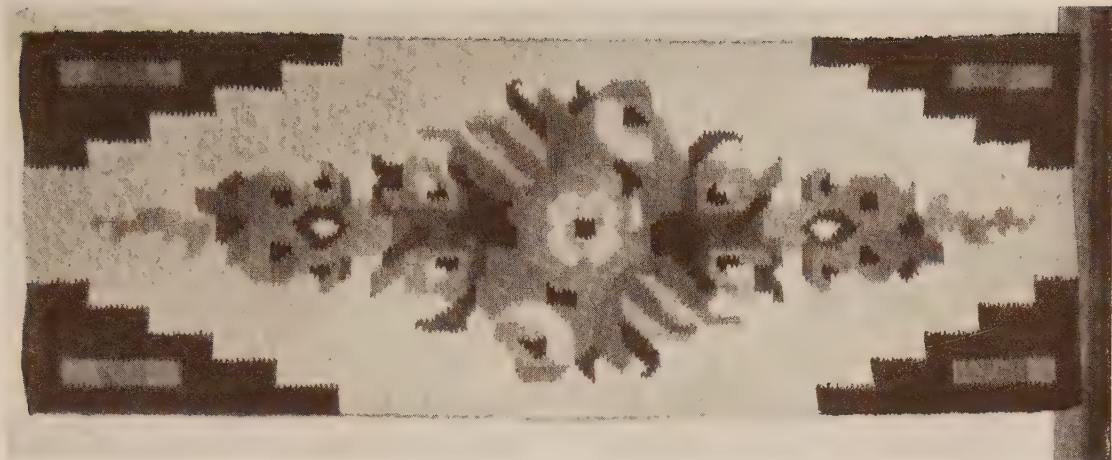
EARLY PHILADELPHIA POTTERY.

made in Philadelphia the first hard-paste porcelain produced in America. This ware follows the French fashion in decoration, and one of the most comprehensive collections extant is preserved in the Pennsylvania Museum.

The well known collection of Pennsylvania German slip ware, made through the generosity of John T. Morris by the late Edwin Atlee Barber is also one of the treasures of the Pennsylvania Museum. By reason of Dr. Barber's antiquarian research and scientific investigation, the work of William Henry Stiegel, pioneer glass-maker, has been brought to the notice of collectors in our generation, and numbers of pieces are met with in the collections at the Pennsylvania Museum. This art was also practised by the Wistars at Alloway in South Jersey.



TEA SERVICE BY JOHN LE TELLIER, PHILADELPHIA, 1786. PROPERTY OF MISS MILLS OF S. C.



MUSLIN TAPESTRY RUG.
The Davenports, New Hope, Pa.

CONTEMPORARY CRAFTSMEN

By EDWARD LONGSTRETH

PHILADELPHIA has always maintained an enviable and exalted position in the crafts, which were founded here before the Revolution and inherited from England. Some people would like to draw a line where the fine arts end and the crafts begin, but today it is almost silly to attempt it. There are now so many beautiful works in glass, iron and ceramics that surpass the multitude of bad pictures and sculptures continually placed on exhibition, that frequently the craft possesses the finer art of the two.

Four great branches of the crafts find leadership in Philadelphia: stained glass, wrought iron, textiles, and ceramics. We have here also a considerable furniture center, and notable jewelry and allied work. This paper does not profess to exhaust the subject and will not even include all the craftsmen in this region. The only ones represented here are those who have cooperated by furnishing the data and good will

necessary to make this brief summary accurate and possible.

The Architectural League of New York City has given the precious and difficult award of the League Medal to three Philadelphia craftsmen: Samuel Yellin for wrought iron; Henry C. Mercer, Doylestown, for ceramics; and in 1925 to Nicola d'Ascenzo for stained glass.

Of course, in an atelier as large as the d'Ascenzo Studios, with work coming in from all over the United States and commissions by America's leading architects for important modern churches, libraries and other monumental structures, the product is not all that of one man. The result is one of close coordination and sympathetic cooperation. Mr. d'Ascenzo is the directing genius and stands among his workers and collaborators as did Peter Paul Rubens in the studio where he produced, in like manner, his famous billows of canvas.



STAINED GLASS WINDOW BY D'ASCENZO STUDIOS IN ST. JAMES P. E. CHURCH,
BRISTOL, PA.

Awarded Gold Medal at the 1925 exhibition of the Architectural League of New York.

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In a conversation which we had not long ago, Mr. d'Ascenzo called my attention to the interesting experiment in recreating the Byzantine spirit in a new church being completed on Sixty-third Street. The glass mosaics there were made in his studio. This master craftsman made several statements which may dispel many popular misconceptions of the status of modern stained glass.

"Nothing has been lost in the art of stained glass," he said emphatically. "It is nonsense to think the Middle Ages have taken glass secrets into the dead past with them. We have many more tones today. In fact, one of our greatest problems is to make selections that will simplify the numbers of tones used.

"The reason they used small pieces of glass in the old days was because they had only small pieces to work with. I am convinced that if they had had large plates of glass they would have painted their entire picture on one piece. The marvelous effects attained by many slightly different tints of small pieces was purely accidental. Innumerable instances show they tried to work away from their secret success when they could.

"The English glass-makers use solid colors too extensively and do not yet properly appreciate the full subtleties and gem-like effects possible in Gothic stained glass. They are learning the Gothic from the United States. They have been too close to it at home really to get its spirit, and their imitations of it have been either cold or clumsy. But through the American revival of the Gothic spirit the English are rapidly getting it back themselves.

"Some years ago, I determined to use

wide lead. No one was using it at that time, though it is common enough now. When I ordered lead an inch wide from a New York manufacturer, he thought I was crazy. Correspondence resulted and I checked and verified the order. It was a large order, as such things go, and the vice-president of the company came over to Philadelphia to see what was the matter with me. I got the lead eventually, when I had proved my sanity, and now, of course, the use of wide leads, which is really orthodox, is common."

The most notable installations by the d'Ascenzo Studios are the glass in the Washington Memorial Chapel at Valley Forge, the figures and mosaics over the door of St. Mark's Church, Philadelphia, the clerestory windows recently finished for St. Thomas's Church, Fifth Avenue, New York, the Harkness Memorial at Yale and many other structures that will suggest themselves to those who enjoy the scintillating, jewel-like brilliance and subtle color vibrations of stained glass.

Another stained glass studio of note in Philadelphia is that of the Willetts, at 226 South 11th Street. The present head of the establishment, Mrs. Anne Lee Willett, is the widow of the founder, and with her son, who was his father's pupil, has executed many windows which have attracted wide attention, among them the entire firestration of the Chapel of the U. S. Military Academy at West Point.*

Samuel Yellin of Philadelphia received his training at the Pennsylvania Museum and School of Industrial Art, and, largely through the interest of that institution, first became established in the craft in which he has made

* See ART AND ARCHAEOLOGY, November, 1925: "The Glory That Is Glass."



WROUGHT IRON WINDOW GRILLE FOR THE HOUSE OF HUGO V. NEUHAUS, HOUSTON, TEX. DESIGNED BY WM. A. ZIMMERMAN AND EXECUTED BY JAMES LIBERI



WROUGHT IRON VESTIBULE DOOR FOR THE LATE DR. S. I. ZIEGLER OF HAVERFORD. DESIGNED BY WM. A. ZIMMERMAN AND EXECUTED BY JAMES LIBERI

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a world-renowned success. This year he has been voted the Philadelphia Award. With a genius for observation, ingenuity, and taking infinite pains, Mr. Yellin has given a stamp of original beauty to all the wrought iron that leaves his forges. He has captured the old mediaeval craftsmen's spirit of taking infinite joy in the detailed work before him and has imbued his assistants with the same spirit.

Mr. Yellin's interest in art does not end at the forge. In a recent letter to me he said:

"I am not only doing the iron work, but am creating the designs. My establishment is by far the largest in the country, or anywhere, for this kind of work. Aside from my work here I am always trying to do a good deal of educational work. I am interested in art in general, providing it is real art and not an imitation as you find so much of it today. My present aim—which I hope will be realized—is a craftsmen's school, to teach our boys to do beautiful things."

The Iron Craftsmen, of 12 South Orianna Street, is the commodious Shop, hidden away in a narrow side street, where William A. Zimmerman and James Liberi design and forge charm and distinction into iron. Most of the designing is done by Mr. Zimmerman and the execution by his partner or the workmen who swing their hammers under his personal supervision. With perfect sympathy between the two extremes of the shop, the results have been highly creditable, both to Philadelphian taste and to the skill and experience of the craftsmen.

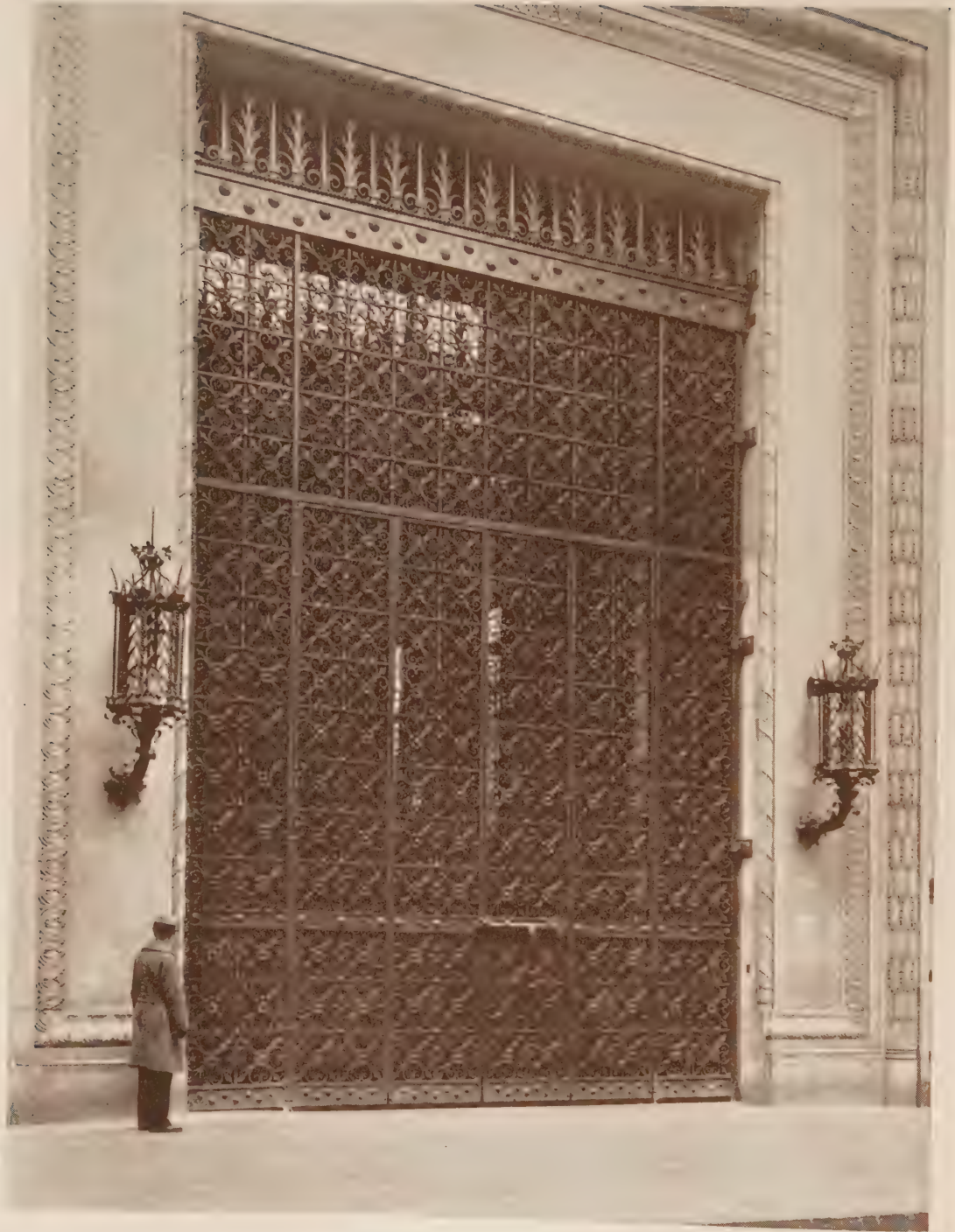
A new forge of wrought iron, founded in 1923 at the School of Industrial Art and since moved to 918 Buttonwood Street, is that of Finnegan and Janson.



TRANSOM OVER DOORWAY OF ST. MARK'S P. E. CHURCH, PHILADELPHIA.

Gilded and decorated crucifixion group in carved wood, with stained glass background.

These men do their own designing and although their important installations have naturally been few, they have been beautiful. The bronze radiator grilles for the library of Horatio G. Lloyd of Haverford are delightful in fancy and workmanship. Two gates recently forged by these men are at the entrances of the studio of Yarnall Abbott and of the clubhouse of the Plays and Players. Ornamental iron has been made for the residences of Senator Quigley at Lock Haven, Pa., and of Ernest du Pont at Wilmington, Delaware. Their forges are now being augmented and their personnel increased by two craftsmen recently arrived from Europe, adding new ideas and stimulus to those already employed. The designs by Finnegan and



WROUGHT IRON MAIN ENTRANCE GATES FOR PACKARD BUILDING, PHILADELPHIA.
Samuel Yellin, Metal Worker. Ritter & Shay, Architects.

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Janson for domestic ironwork, fire-irons, sconces, door-irons, balcony-rails, grilles and innumerable similar architectural embellishments, are becoming increasingly popular in Philadelphia suburban dwellings.

Probably few Philadelphians are aware of the delightful adventure awaiting them only an hour's motor ride out of town. Out past Willow



WROUGHT IRON LOCK DETAIL, MAIN ENTRANCE GATE,
PACKARD BUILDING, PHILADELPHIA.
Samuel Yellin, Metal Worker.

Grove lies Doylestown, one of the quaintest old Pennsylvania towns in its own right, but especially interesting as the home of the Moravian Pottery and Tile Works, of a fascinating old inn where excellent meals are served, and of the extraordinary, weird, and fascinating Mercer Museum.

Dr. Henry C. Mercer is the genius directing the Moravian Potteries, making all the designs himself. Beginning in 1898, by 1904 he had won the Grand Prize at the St. Louis Exposition. His

work can be seen with its touch of delightful drollery in the Doylestown Museum, where there is a series of tiles on biblical subjects.

The important installations in Philadelphia are the tiles in the Manufacturers' Club. Atlantic City has his work in the Hotel Traymore, Marlboro-Blenheim, and Central Pier. Probably the most important of all are the corridors in the Pennsylvania State Capitol at Harrisburg and the former residence of the late Mrs. John Gardner, Fenway Court, Boston, now converted into a public museum.

Near Philadelphia are two industrial ceramic kilns, the Enfield Pottery and Tile Works and the Fulper Pottery. The Fulper kilns are at Flemington, New Jersey, where the business was established in 1805 to use the red clay in that district for drain tiles and household earthenware and jars. It has been under the name of Fulper since 1840, and the grandson of the founder is W. H. Fulper, an officer of the company and, with J. M. Stangl, also one of the designers.

Art pottery was not made by Fulper until 1905, when the designs were taken from old Chinese porcelains and experimental work was begun in glazes. Today the models are made by Henry Crenier, F. G. R. Roth, Ernesto Peruggi and students of the Pennsylvania Academy of the Fine Arts, from designs furnished them.

An important discovery was that made by Mr. Fulper of the *famille rose* glaze, examples of which are exhibited in museums throughout the country. In 1915 the Fulper Pottery won many gold and silver medals and the Medal of Honor at the Panama-Pacific Exposition, and its ceramics have been exhibited internationally.



MAIN ENTRANCE GATES FOR HARKNESS MEMORIAL QUADRANGLE,
Yale University, New Haven. Samuel Yellin, Metal Worker, James Gamble Rogers, Architect.

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The Enfield Pottery was founded in 1905 at Enfield, in the historic White Marsh Valley, and their designing is done by J. H. Dulles Allen and Walter P. Suter. "We are craftsmen in clay," Mr. Allen has said. "In an age of standardization, and with tremendous pressure exerted from all sides, we have steadfastly refused to become standardized and refused to restrict our product to a few lines that are most efficiently produced in quantity."

Already the country has many splendid examples produced by this creed. In Philadelphia, the Enfield Pottery has produced special Spanish decoration for the Grill Room of the New Penn Athletic Club, and for the same building, panels and fireplaces with athletic themes. The tile panels for the new Delaware River Bridge, which has the longest suspension span in the world, are also Enfield products. So is the large polychrome macaw before the entrance of the bird house in the Philadelphia Zoological Gardens. The handsome entrance for the Barnes Foundation carries Enfield tiles in negro motives, while the patio floor and loggia in the Annex of the Pan American Union in Washington, D. C., is considered of unique interest for its Inca and Aztec motives.

In more intimate pottery we have the work from the one-man shop and kiln of Edmund de F. Curtis of Wayne. His Conestoga Pottery on the Lincoln Highway turns out art pottery of his own design and workmanship. In the potter craft he is an instructor at the School of Industrial Art.

His contemporary is George Francis Frederick, who, originally from Illinois, is now instructor of pottery in the School of Industrial Art of Trenton. He works alone. His training was received in the School of Fine Arts

of the University of Pennsylvania, where he took a B. A. in Architecture.

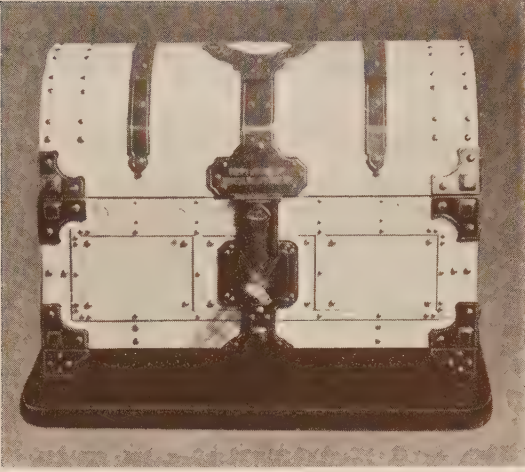
"My work," he writes, "is mostly inspired by Chinese or antique Persian examples. My pottery is all thrown or spun on the potter's wheel, so that each piece is individual. The majority of my work is slip-painted in soft blues or greens, although some blended glaze effects are used."

The most versatile of the intimate-object craftsmen is Douglas Gilchrist of Lansdowne. He designs for himself except when designs are submitted with commissions. Mr. Gilchrist makes objects in silver, copper, brass, jewelry in silver and gold and precious stones. His most famous product is the hollywood casket which each year contains the Philadelphia Award founded by Edward Bok. He teaches metal work and jewelry at the School of Industrial Art, and with his faith in the beauty and even holiness of art work done for useful purposes with human hands, his guidance, like his products, must be an inspiration to many.

Another jeweler of skill, talent and distinction is Helen Sweetser White Lincoln, who designs her own jewelry in her studio in the Art Alliance. Here she executes patterns with precious and semi-precious stones in gold: jewelry that has real distinction which differentiates it from the obvious commercial products so stupidly in demand. Hand-made jewelry far outdistances the other in beauty and permanence, as well as in individual distinction.

Harriette A. Lyon designs and executes jewelry only in yellow gold and silver. Her studio is also in the Art Alliance building, where she works with

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IVORY AND GOLD CASKET DESIGNED TO CONTAIN THE PHILADELPHIA AWARD.

By Douglas Gilchrist.

the care and love of her work that signalizes the true craftsman.

The senior jeweler of this group is Joel F. Hewes, of Titusville, for he went into business there in 1905, not only designing and executing his own jewelry, but even making many of his working tools. At first his specialty was finger rings of gold and silver, but recently he has specialized in silverware. His silver is never spun but always beaten, and the joints made with a silver solder of his own manufacture. He also works in carving and engraving in metal, stone-setting and enameling.

Mrs. James C. Andrews of Claymont, an old settlement in Delaware, follows the rare craft of furniture decoration in a method she has worked out for herself. Her work is original, decorations following the period of the thing decorated, and much of it made on commission. Her decorations for rooms, ranging from wall paper to bedspreads, furniture to curtains, is installed in Chicago, Scranton, Buffalo, Rochester, Los Angeles, New York City and Philadelphia. Her work may be

seen at historic Naaman's Tea House on the Delaware and the Arts and Crafts Guild, Philadelphia.

The New Hope colony on the Delaware contains many artists, among them the craftsmen Morgan Colt and the Davenports. Mr. Colt designs and makes only objects to serve useful purposes—decorated chests and screens and wrought iron. He sums up the spirit of his work simply and adequately: "Gothic and early Renaissance were the high spots in arts and crafts to my mind, and we try to enter into the spirit of those days. We try to make useful things as good-looking as possible."

Not far away are the hand-loom of the Davenports, Don Abbott and Ethel Ramsey, the weavers of New Hope. Mrs. Davenport is a Philadelphian,



POTTERY BY GEORGE F. FREDERICK.

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CONTEMPORARY SILVER MADE IN PHILADELPHIA HAS ALL THE GRACE AND DELICACY OF ITS ARTISTIC FOREBEARS.

though Mr. Davenport came from Massachusetts. Beginning in the fall of 1916, their weaving combined three crafts: designing the ornament, designing the fabric, and dyeing the materials. Here Mr. Abbott's training in the textile course of the Pennsylvania Museum was invaluable. Mrs. Davenport took the course of the School of Industrial Art, part of the Museum, and later studied in Florence and Paris. Her designs for ornaments follow free conventionalization of flower forms.

One loom used by the Davenports is 200 years old. Their product they call "muslin tapestry," though it is in a style technically known as "tabby weaving," which cannot be duplicated by machinery. The Davenports, after studying carefully the primitive weaves and styles, combined with their training a familiarity with the peasant crafts of Europe and put them on a sound business basis here in America. It took tremendous courage and faith, and the recognition of their work by purchase and a prize awarded by the Chicago Art Institute are indications of their success and high standards.

bench-room for unfinanced workers, classes in various crafts, and a city garden in the backyards of adjoining houses that were finally converted to its uses.

Its influence extended soon beyond the city where it was unique, until its example directly resulted in the founding of similar organizations in Pittsburgh and in Minnesota.

In 1911 the Daedalus organization was incorporated under its present title of the Arts and Crafts Guild of Philadelphia. That was the year of the garden development. In 1922 it had become cramped for still larger quarters.

It was then the Art Alliance of Philadelphia offered to remodel the basement at 1825 Walnut Street on Rittenhouse Square, and submitted plans designed to suit the needs of the Guild. That October the Guild moved into its new showrooms and offices, where it continues to expand its sphere of usefulness and encouragement to the craftsmen. It is one of the important factors working for the beautification of our unnecessarily drab and stereotyped surroundings in daily life.

The Arts and Crafts Guild began its service and stimulus to crafts and public in 1905, when it was organized as The Daedalus Arts and Crafts Guild at 237 S. Eleventh Street. It grew in size and importance steadily from the start, adding studios, a



MOUNT PLEASANT, FAIRMOUNT PARK

Built by John Macpherson in 1761. Generally regarded as the finest Colonial mansion in the North, the house was bought in 1779 by General Benedict Arnold, then commandant of the American forces in Philadelphia, as a marriage gift to his bride, Peggy Shippen.

PHILADELPHIA'S "COLONIAL CHAIN"

By FISKE KIMBALL

Director of the Pennsylvania Museum and School of Industrial Art

IN the old houses of Fairmount Park, Philadelphia has an artistic resource preserved today by no other American city. Protected by the Park from the destruction which the growth of cities elsewhere visited on colonial mansions, preserved also by fortunate chance from demolition at the hands of one-sided enthusiasts for nature alone, they offer today an object lesson in simplicity, harmony and dignity, and an epitome of the development of architecture and decoration in our early days.

New York has ruthlessly swept away most of its early landmarks. Valuing their lost teaching, the Metropolitan Museum has brought together, in its

American wing, a series of single rooms from successive periods, with their appropriate furnishings, which admirably illustrate the history and beauty of American art in the days of the colonies and of the early Republic.

Philadelphia's opportunity is still greater. It has a series of whole houses, mostly in their original settings. Not to mention important houses in other parks, or those in the loving hands of patriotic organizations, it has a dozen in Fairmount Park, conveniently located a few hundred yards apart, near its Museum. These by themselves are sufficient to illustrate the evolution of American art from the time of William Penn until the nine-

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THE WEST DOORWAY OF MOUNT PLEASANT

teenth century. In several cases these houses are the very finest of their respective periods and types, with features of a richness and quality of workmanship unequalled or unsurpassed anywhere in America. It is hoped that the day may not be far distant when a number of these may be furnished with the finest products of the Philadelphia cabinet-makers, and form so many stages in a pilgrimage to the shrines of early American art, so many links in a colonial chain.

The oldest of the houses in the Park is that of William Penn himself, trans-

ported there in 1883 from its original site in Letitia Court. This house was begun even before Penn's arrival in 1682, and was completed and occupied by him in 1683. One of the oldest brick houses now standing anywhere in America, it best represents the urban type of the end of the seventeenth century. It is interesting also as having perhaps the oldest true chimney-piece still preserved from the colonies. Whereas the typical house of the seventeenth century had its great fireplace quite unadorned, this one has a real "mantel," with rich surrounding moulding and heavy shelf.

Next in order of time is "Belmont," the home during the Revolution of Judge Richard Peters, and a favorite resort of Washington. There was much bantering rivalry between Washington, Peters and William Hamilton as to the relative merits of their similar down-river views. Regarding them impartially, we can scarcely doubt that Peters' view, from Belmont, was the finest. Beside the older and smaller house where Richard Peters was born in 1743, the mansion-house was built by William Peters in 1745. Small in size, it was rich in adornment. Specially notable are the drawing-room and the stair-hall. Both of these have heavy ornamental plaster-work of a character unexampled in this country, betraying the influence of the Louis XIV style, with its characteristic cockle-shells and other motifs. Although the delicacy of the later *rocaille* and Adam plaster-work may make that of "Belmont" seem heavy, we should not forget that it is the earliest in type, and very likely the earliest in date, of all our decorated ceilings.

Particularly numerous are the houses from the middle of the century: "Woodford", the Edgeley House, and the



ABOVE: THE RANDOLPH HOUSE, FAIRMOUNT PARK
An early Georgian house with a great ballroom added after the Revolution. © J. B. Lippincott Co.



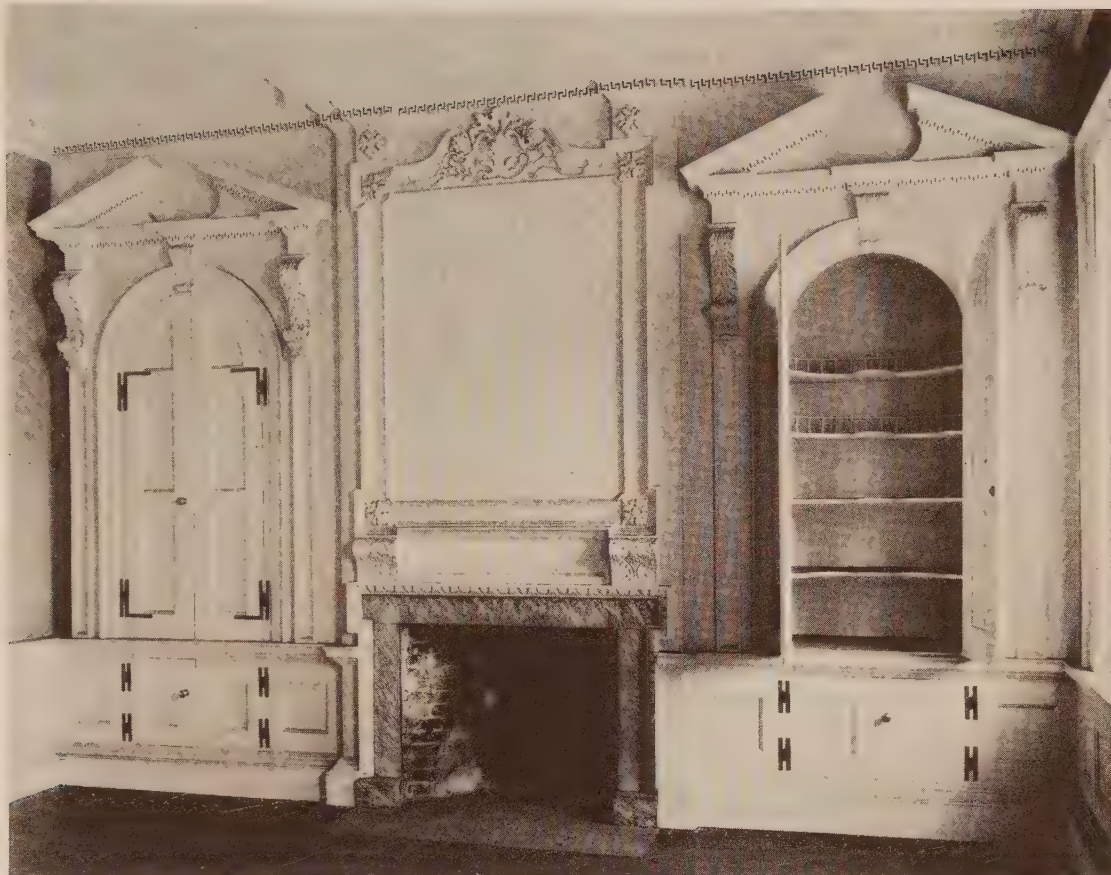
BELOW: SOLITUDE
Built by John Penn in 1785.



ABOVE: ROCKLAND, FAIRMOUNT PARK
A house of the early Republic, with a charming porch. © J. B. Lippincott Co. Photo by H. F. Beidleman.



BELOW: WOODFORD, FAIRMOUNT PARK
Built by William Coleman in 1756. Photo by H. F. Beidleman.
© J. B. Lippincott Co.



MOUNT PLEASANT MANSION—THE GREAT CHAMBER

Fisher House. The best of them is Woodford, built by William Coleman about 1756. It admirably represents the early Georgian style, just preceding the advent of the Louis XV, or "Chippendale", influence. Broad wall-surfaces, sturdy columns and arches, and the unusual elaboration of academic elements—the central pediment, the end pilasters, the triple Palladian window, the complete cornice between the stories—give it great formal dignity.

"Mount Pleasant," built by John Macpherson in 1761, is generally and justly regarded as the finest of the old houses of Philadelphia, and indeed of all the northern Colonies. It stands at

the end of a long avenue, flanked by two advanced outbuildings, and by stables, admirably designed, to left and right, making a group of lordly effect. The house itself, with its massive doorways, rich Palladian windows, and vast arched chimney stacks, is full of dignity. In the great pierced shell which forms the fanlight we get a hint of the new character of detail we are to find in the interior: the French *rocaille*, of which pierced shell-work, with foliage correspondingly pierced, was the typical ornament. The great entrance-hall has a rich cornice modelled on that of the vestibule of Independence Hall, then recently finished. The parlor and the great

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chamber upstairs are richly panelled and carved. Arched cupboards with elaborate tabernacle frames and balustraded galleries held the treasures of Lowestoft. The carved cresting of the overmantel in the great chamber, with its swan-necked scrolls and pierced leafage, recalls the tops of the fine mahogany highboys, characteristic of Philadelphia, some of which must have stood in these rooms.

As "Mount Pleasant" represents the culmination of the Colonial style just prior to the Revolution, "Solitude," the bachelor retreat built by John Penn just after the conclusion of peace, represents the new style of the early Republic. Except for some of the ornamented ceilings at "Mount Vernon," carried out in the very midst of the war, the work at "Solitude" was the first to show America the new style of decoration which had been in-



THE UPPER HALL OF MOUNT PLEASANT



THE CEILING OF THE DRAWING ROOM OF BELMONT, FAIRMOUNT PARK, BUILT BY WILLIAM PETERS IN 1745

This is the only example in America of an ornamented plaster ceiling in the Louis XIV manner, preceding in style the rocaille or Louis XV ceilings of Westover, the Philipse manor, and others.

augurated by the brothers Adam in London. There are no less than four wonderful ceilings with the delicate Adam ornament of classical motives: medallions, garlands, candelabra, and trophies. In one room still stand the slender bookcases, of the character later made familiar by Sheraton, which held the books of John Penn. The house is reverently cared for by the Zoölogical Society, in whose grounds it stands.

Just across the river, on Robert Morris's estate "The Hills", stands the house afterwards famous as "Lemon Hill", the home of Henry Pratt, who developed the gardens and conservatories which gave it this name. Whereas at "Solitude" it is the rich classical ornament which marks it as of the new day, here it is the novel arrangement of the plan and the gracious form of the rooms which are characteristic of the finest houses of the early Republic. Here, for perhaps the first time in this country, was adopted the French type of plan, with an oval

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drawing room occupying the center of the garden- or river-front. This was a scheme employed at the time in the White House in Washington and in certain of the most important mansions all the way from General Knox's at Thomaston, Maine, to the Nathaniel Russell house at Charleston in South Carolina.

Other charming nearby houses of the early Republican period are "Sweetbriar", built by Samuel Breck in 1797, and "Rockland", with its lovely porch of delicate columns, which carries on the story of American architecture to 1810 and after.

It is with "Mount Pleasant," very appropriately, that the work of restoration and furnishing the houses as branch museums, open to the public, has been begun. The restoration, already inaugurated by the Commissioners of Fairmount Park, will now be completed through the liberal support of a private donor, who has undertaken the requisite work in the interior.

Plans are also being made for the restoration of the old-time garden, of which the terraces and great surrounding trees still remain. Curtains of the period, draped in the style of the time, will again be hung at the windows, and all will be prepared to receive loans and gifts of furniture such as might have filled the house in the days of John Macpherson or of Peggy Shippen, to complete the picture of a colonial gentleman's home. These are being assembled by an active committee, and it is hoped that the mansion, furnished as on the eve of the Revolution, may be opened for visitors this coming summer.

We can scarcely doubt that this will be only the beginning, and that by the time the great new Museum at Fairmount is finished, there will be, to supplement its own suite of American rooms, a chain of fine old houses, appropriately furnished, from every period of the colonies and the Republic.

FOREWORD

(Continued from page 151)

establish and test the principles of a great government. Philadelphia thus came to radiate a feeling and a spirit that won the respect and acclamation of the people of all lands of the earth. The impress of such hands is lasting.

It is seen even today in institutions which reach back into this past. No one who knows the history of America or of civilization in America can enter the gates of Philadelphia, tread its streets, or hear its name without surrendering to a flood of visions and recollections of this "greenecountry town" of the seventeenth century, which in the eighteenth rose to such preëminence under the blessings of the spirit of liberalism in which it was born, and which, in the twentieth century, still possesses the reasons for a pride in its people because of the place they continue to hold in the movement to advance science and the fine arts.



THE RESIDENCE AND TERRACES IN ADAPTED SPANISH STYLE OF MRS. CHARLES S. WALTON
Boyd, Abel and Gugert, architects.

THE MODERN SUBURBS OF PHILADELPHIA

By BRENTON G. WALLACE

IN one period of its history—the last century—America tried to originate an architecture of its own. In this it failed miserably, but it left evidence which we may regard as a valuable lesson.

Since America in the early period drew her people from Europe, it would seem entirely natural and proper to draw upon the mother countries for types of architectural design. This is no more than fair, for we should allow to architectural design the same development we have enjoyed as a people.

So on this very normal plan of race expansion and the extension of race customs, the colonial period in American building looked to types from England and France, and a national modification developed here which was beautiful in its simplicity. Some of the old examples still survive in Ger-

mantown and regions near the city—Stenton, Wyck and others.

During the war of 1812, Philadelphia city residences were almost entirely brick. Gradually the elite of the city tried to get away from the common brick and appropriate to their exclusive use a more distinctive building material. It was then that brownstone was brought from Hummelstown, and the residential section decked out in this somber attire which, in its turn, grew quite commonplace.

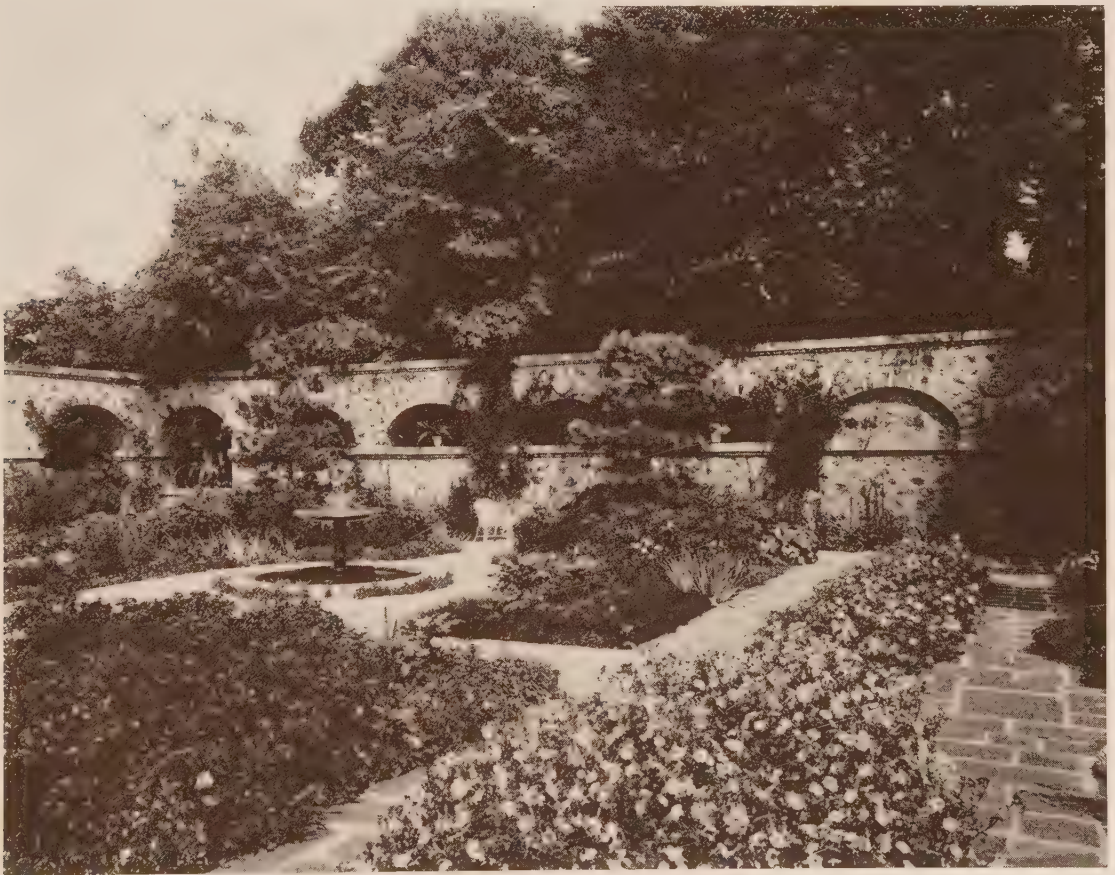
The period following this was restless. We tried to create without evolution an original architecture that would be peculiarly American. If we did so, it was with a quite unlooked-for result, for the decades that were devoted to this travail of originality are now referred to jokingly as “the early ignorant period.”

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Certain notable examples of this are still standing and may be studied in the Broad Street Station and the Library of the University of Pennsylvania. At this time residences were built with square glass towers, sitting on top of the roofs like ill-fitting top hats. Porches highly ornamented in bad taste were run around the entire buildings, or across the fronts of the principal rooms, so that the interiors were made dark and gloomy even though a pleasant farm surrounded the house. Wood was used in construction because of speed of erection and cheapness. Ardmore, Bryn Mawr and Ger-

mantown are full of these types. Indeed, Germantown is nothing less than a huge museum of the history of American domestic architecture.

Toward the close of the nineteenth century, some of the wealthier people began to employ architects who had studied in Europe. We began to recover from our efforts to originate a new architecture and went back to the classic models for source and guidance. Perhaps the most important factor in this return to sanity and normal architectural development was the training by the teachers in the school of architecture of the University of Pennsylvania.



MRS. CHARLES S. WALTON'S WALLED GARDEN.
Boyd, Abel and Gugert, architects.



SPANISH TYPE. BRENTON G. WALLACE RESIDENCE
Wallace & Warner, architects.

But at this time a house designed by an architect was costly beyond all conscience and only the very wealthy could afford it. The main reasons for this were due to the inconsiderate and impractical specifications of the architects, who paid no attention to expediency in stating the materials to be used in their houses. They specified materials which had to be brought great distances. In addition to this, the details of their designs were very elaborate and so added to the cost of building, and they often adapted their plans from the most expensive examples of foreign architecture.

In a section so rich in building materials as Philadelphia, there is no

need to import materials for use in residential construction. But these designers thought nothing of ordering limestone from Indiana and expensive brick and marble from other sections of the country. Naturally a house so designed cost a fortune.

Architects are now endeavoring to adapt classic lines, and designs of foreign origin, to fit the local conditions. This is not in the least a hardship for architects designing residences to be built in the suburbs of Philadelphia. Quite the contrary, for in the Philadelphia district we have a possibility of getting more variety in building materials than in probably any other city in the country, and of getting it at

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DUTCH COLONIAL TYPE OF HOUSE. PHILADELPHIA
SUBURBS

less cost. We have a wonderful selection of building stone here which not only lends itself handsomely to domestic uses for variety and beauty, but is hard enough to be durable and soft enough to be workable. Several types of local stones—brown and grey and specials—come from the Foxcroft and Cynwyd quarries, and the quarries of West Chester greenstone. Slate of a wide range of texture comes from Easton on the Delaware.

Other factors are brick and tile, and we find that Philadelphia is the center of an enormous industry providing these two materials in the highest quality and variety. We have, of course, the same possibility of using frame construction as have other sections of the country, but the convenience and range of material in stone, brick and tile make Philadelphia suburbs distinctive from those of cities in the South, West or New England.

Two factors important in making a house artistic are design, or proportion, and texture. One is as important as the other. The lines of a house may be beautiful by night and give the impression of a most attractive structure, but in the daytime the texture may appear wrong, and so destroy the effectiveness of the whole work.

Another important consideration in a house, often overlooked, is that of color—not only the color secured from the different stones, bricks and tiles, but the applied color which goes on the shutters, railings, cornices and other woodwork. In our suburbs we are experimenting successfully with color in these details, and residences are far ahead of public buildings in the matter of architectural coloring.

It must be evident that the far-famed distinction and beauty of Philadelphia's suburbs is not an accidental glory but deserved by the peculiar advantages enjoyed here. The rolling countryside in itself contributes to the luxuriant charm of suburban Philadelphia. Its interesting undulations, with many groves of fine hardwoods; occasional ravines filled with evergreen, laurel and rhododendron; rich meadows and pastures; fertile farm land; long ridges enclosing rich valleys; broken sections with steep hills and their half-mystical ravines; the intimacy of innumerable brooks and streams, and the majestic panorama



SMALL HOUSE ADAPTED FROM NATIVE FARM HOUSE
MODELS

Wm. T. Brown house. C. A. Ziegler, architect.

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of rivers—all this is the natural setting with which nature has endowed Philadelphia and which has been taken with loving appreciation as a setting for the important influence of the architectural school of the University of Pennsylvania.

The city residence, as such, is rapidly going out of existence because of the apartment house and the business expansion of the city. The choice residential district closest to the city begins with Overbrook and Merion. In Merion there are excellent examples of almost every style of American adaptation on the aristocratic locations bordering Latches Lane, Highland Avenue, and Bowman Avenue. The prevailing types are English, like the residence of Edward Bok, and the authentic example on its wide terrace occupied by Mr. and Mrs. William L. Supplee. A splendid Elizabethan type is



THE ENGLISH COUNTRY HOUSE OF PERSIFOR FRAZER, 3RD
Robert Rhodes McGoodwin, architect.

“Burroaks”—W. Judson Sprankle, owner—and of the Tudor, the fine house and formal setting “Drake Linden Hall”, owned by Mrs. G. McMenamin, is a striking instance. A touch of the Spanish is “Pemferd Patio”, the residence of Mr. Percy Foederer.

Wynnewood is abundant in styles adapted for use as small residences of distinction suited for small lots of ground. Through Ardmore the grounds become more spacious, as they do in the regions of Wynnewood lying back from the railroad, where the old estates remain unbroken by improvement developments.

On Montgomery Avenue in Haverford, at the corner of Booth Lane, is “Collkenny”, a magnificent Tudor house. Just beyond is the entrance to the lovely Rose Lane section, with the beautiful estates of the Beckurts, Mathers, Barries and others. Bryn Mawr, so replete with associations of bygone tastes, presents such confronting contrasts as in the last century summer home of Mr. William C. Scull



THE JOHN STEWART HOUSE, A FRENCH CHATEAU,
TYPE OF THE SMALLER RESIDENCE
Wallace & Warner, architects.

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ENGLISH COUNTRY HOUSE. HEATLY C. DULLES

and the colonial adaptation facing it, occupied by Mr. McVitty.

Rosemont takes its name from the original property in that vicinity called "Rosemont Farms", which still stands and is the residence of the Misses Ashbridge. Some of the large estates are being broken up, but the building restrictions are severe in this section, and the general character of the neighborhood is well maintained. On the Austin Estate—if I may be pardoned for a personal reference—is my own house, adapted in design from the Spanish, and touched by the Moorish influence. It is built of a brown stone covered roughly with dark brown mortar. The roof is of red tiles and the front ornamented with wrought iron grilles and rails.

One of the first handsome houses to be built after America settled down to sound principles of design was "Chetwynd", the residence of Mr. John Converse at Rosemont. In this section is a fine, modern, colonial, wide-clapboard house belonging to Mr. R. R. Fields, and the magnificent English house of Mr. Robert Kelso Cassatt. Bryn Mawr Avenue is lined with large estates of grandeur and beauty—the estates of Mr. George Earle, Mr.

Robert Strawbridge, "Fox Hill Farms" (the estate of the late Rudolph Ellis), and "Wooton", the country residence of Mr. George W. Childs Drexel, where European royalty has been often entertained.

Further out on the Main Line is "Bloomfield", the French château of Mr. G. H. McFadden, Jr., and at Villa Nova—where Spring Mill and Montgomery Avenues join—is the Tudor type of house owned by Mr. J. Beaver White.

At St. Davids the Walton Estate is a sweeping mass of stone designed in Spanish type by Knickerbacker Boyd, with extensive grounds spreading from terraces down across luxuriant lawns to lakes and streams in the valley below. "Waldemarthan", it is called, and on its beautiful system of lakes and streams is a huge rustic cabin, a water-wheel and mill, and many delightful little bridges. The garden, partly walled, is formal in layout but informal in planting.



THE WATERWHEEL. A DETAIL ON THE WALTON ESTATE.

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In this section the French residence of Mr. John Stewart shows how excellent is the architecture in the smaller modern house. Houses priced from \$10,000 to \$35,000 can now be artistically designed. The adaptation of the Dutch Colonial is especially popular, because it enables an architect to give volume and yet cut down expensive details. It makes the best-looking cheap house.

Such a field as this can be covered here only by brief indication of its richness. The examples are selected at random as they occurred to me, though they by no means should be considered superior to a great number of other residences in the Philadelphia suburbs. In the Wyncote section, where Mr. Cyrus H. K. Curtis and Mr. George Horace Lorimer have their estates, there is a beautiful region of large and impressive residences. The Bala-Cynwyd district is devoted chiefly to moderately priced, good-looking houses, though there are some large estates among them. Chestnut Hill contains a great number of mansions, the English house of Mr. Robert Hooper, the houses on the enormous Houston and Woodward Estates, the residence of Mr. Persifor Frazier, 3rd, and many other handsome examples of that successful use of materials and designs for which our suburbs have become justly famous.

The Devon and Paoli end of the Main Line, and the Whitemarsh Valley beyond Chestnut Hill, are locations where pretentious estates are largely intermingled with renovated farm



TYPICAL COLONIAL CLAPBOARD HOUSE OF ROLAND R. FIELDS AT ROSEMONT, PA.
Wallace & Warner, architects.

houses which have been restored and added to with great good taste. "Whitemarsh Hall", the regal château of Mr. Edward T. Stotesbury, is named from the valley wherein it stands amid wide-stretching meadows. It presides majestically at the head of a long avenue sweeping down a terraced foreground to the lodge in the distance.

Near Valley Forge is the country house of the late Senator Knox, a successful renovation of the colonial farmhouse of olden times, suggestive, with its tall, slender wooden pillars, of the Wynne house in Merion referred to in Dr. S. Weir Mitchell's historical novel "Hugh Wynne".

THE PLAN OF CENTRAL PHILADELPHIA

By JOHN IRWIN BRIGHT

ON April 18, 1682, William Penn commissioned Thomas Holme to survey and plan the site of the City of Philadelphia. At that time Penn had yet to visit his new domain. The first landing had been made in August of the previous year. Nevertheless Penn gave explicit instructions to his agent to proceed on a grand scale with the organization of the city. In his conception it was to consist of a group of landed estates, each of one hundred acres, with a manor house in the center. He wished it to be a "green city" which could not burn. Just where the slums were to be placed was not mentioned in the list of written instructions. Could it have been the innocent thought of the good man that in the City of Brotherly Love, virtue would ever prevail over moral turpitude?

Whatever may have been Penn's conception of the ideal social structure, hard-headed and practical councils soon prevailed, and the street system as we know it today was adopted. It contained no accidental features. It was planned first and lived in afterwards. There was no intention of leaving anything to chance. Even irregular buildings were forbidden. If Penn could have foreseen the spread of his city, it is doubtful if he would have altered the scheme, except to make it bigger, which after all is just what has happened. For when William Penn laid aside the cloak of his noble and gentle philosophy and as it were came down to brass tacks, he became a first-class real estate operator to whom a city plan was a selling proposition.

He saw his problem in terms of lots

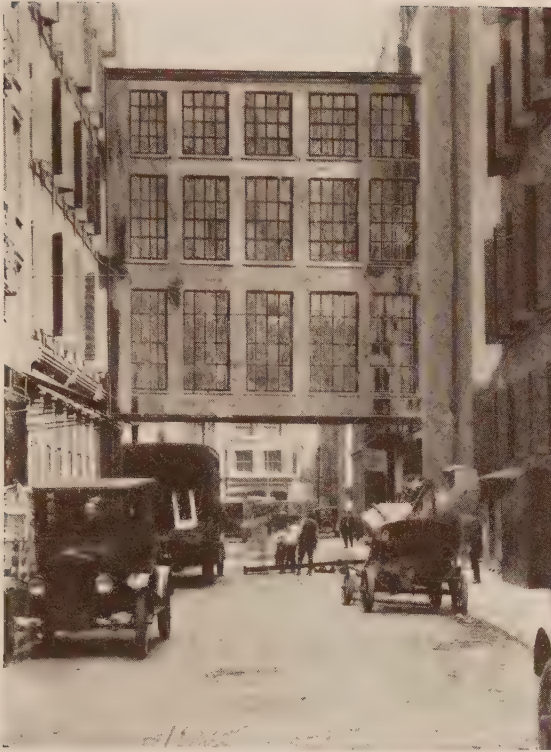
and frontages. He regarded streets as unsaleable areas. He placed the center of his city midway between the two rivers. Here two wide thoroughfares met each other at right angles. A small park accented their junction. Four additional small open spaces, known today as Rittenhouse, Washington, Logan and Franklin Squares, were reserved, one in each of the four sectors of the plan. All the rest of the city was cross-hatched with a meaningless gridiron of narrow streets. The map finished, the shrewd William sold lots to his followers, breaking down sales-resistance in a thoroughly modern fashion. There can be no doubt about it. William Penn believed in the future of his city, which is much to his credit. Anyone can start a city, but to only a few among mankind can be given the title of "Founder". Such is the perversity of fate that a great leader of thought, a pioneer, a man of wide vision finds his title to fame resting upon the poorest and least imaginative of his works—his plan of Philadelphia.

Central Philadelphia today is the materialization of William Penn's plan. It is formed of Market street, an east and west street of a definite character with a beginning and an ending, and a north and south street called Broad, with no beginning and no ending. Of late years the Parkway has been constructed, a broad, diagonal avenue of majestic proportions, having its two vistas closed with a splendid art museum and a large city hall. All the rest is covered with a criss-cross of narrow streets hopelessly clogged with traffic during business hours. But as one wanders in what was formerly the

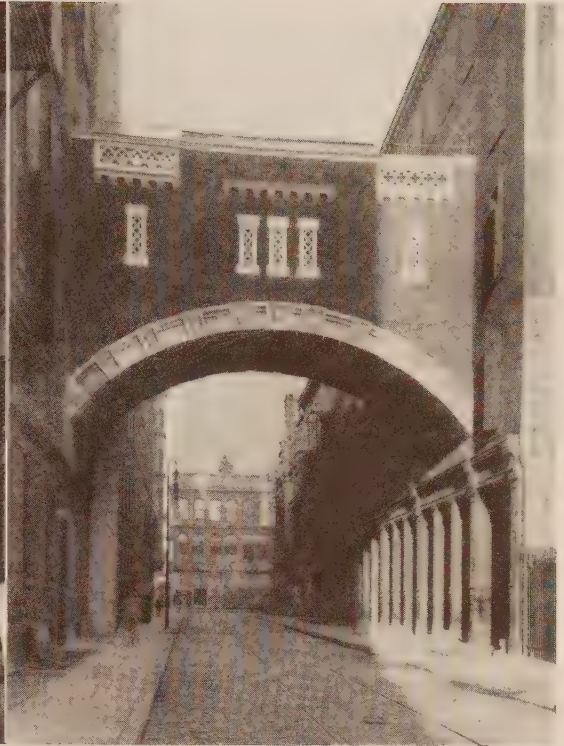


THE CONGESTED AREA OF CENTRAL PHILADELPHIA AS IT APPEARS FROM AN ALTITUDE OF 10,000 FEET. THE TOWER OF THE CITY HALL IS THE CENTRE OF THE PICTURE, WHERE THE PRESSURE OF TRAFFIC IS MOST INTENSE.

Courtesy of Fairchild Aerial Surveys, Inc.



PROPOSED PRIVATE BRIDGE ACROSS FILBERT STREET, EAST OF 8TH STREET, NOT APPROVED BY THE ART JURY



PRIVATE BRIDGE ACROSS FILBERT STREET, APPROVED BY THE ART JURY OF PHILADELPHIA

suburbs, so far removed from Broad and Market that even William Penn himself would have hesitated to gridiron them, strange things begin to happen. Streets take on curious changes of direction; nothing so frivolous as a curve, but for all that a deviation from the straight and narrow path. For some reason never connected with a general plan a street becomes suddenly wider than its fellows. Ridge avenue almost became a real diagonal. It commenced as an innocent country lane on its way to the wharves on the Delaware river when it ran foul of a sophisticated street layout and stopped in its tracks.

Originally forest trails, then country roads, these irregular avenues were always real lines of direction leading from one place to another in a simple, straight-forward manner. They were

outside the ken of the city planner of 1682, but two and one half centuries later they are about to fulfill the second and greater stage of their destiny.

A characteristic of all of these roads is their uniform destination. They all point towards the center of the early colonial town where Independence Hall now stands; but they were unable to penetrate the gridiron. They all came to an end on its perimeter instead of meeting at a common point. What would have happened if the surveyor had stayed his hand can be seen on the west side of the Schuylkill. The river was crossed by a ferry on the line of Market street and it was only natural that roads leading to Philadelphia should converge and meet at this point. The union, once effected, has endured owing to its establishment of the regional roads before the rec-

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FORMER MANAYUNK BRIDGE

tangular street system was extended westward.

Generally speaking, the highways from the north terminate on the line of Spring Garden street. On the south the dead line is Washington avenue. Those serving western territory were united at the edge of the city and, crossing the Schuylkill River, continued on as Market street, for alone of the regional roads, this highway entered into the scheme of the new plan.

Since one hundred years before the ending of the Revolution down to the present day, the plan of central Philadelphia has remained without substantial modification, with the exception, of course, of the still unfinished Parkway.

In spite of the smallness of its scale and the awkwardness of the circulation, the needs of the hour were fairly well served by Penn's street system until the advent of the automobile in the first years of the present century. That the material growth of cities is a virtue *per se* has been, and still is, one of the foundation stones of the economic structure of our nation. It was the basic conception of William Penn's plan. Like her sister municipalities,

Philadelphia gave every encouragement to expansion. Very slowly, almost imperceptibly, the pressure on the center was increased by the construction of new suburbs. The price of real estate mounted in direct proportion to the number of people using the streets, and its owners prospered. Twenty-five years ago the Parkway was commenced, for even at that date there were schemes on foot to relieve congestion. The creation of the morning congestion, followed by its late afternoon release, is a very profitable business.

Suddenly, without any warning, the internal combustion engine mounted on wheels, burst upon us and completely wrecked all our notions of street planning. In a word, more vehicles use the streets today than can be safely accommodated. Possessed of this new and fascinating means of transportation, urbanites have become suburbanites. Their efforts meet with temporary success until the city bulges out and reclaims them as its own. The vastly increased number of people using the city has caused inflation in the price of land. This in its turn has necessitated more expensive and larger buildings to accommodate the increasing population, and to produce enough revenue to pay the mounting rents and taxes. The widening of the streets would necessitate the condemnation and wrecking of these new and expensive buildings, not to mention the acquisition of the land and the damage to commercial interests. The cost of street-widening in central Philadelphia is so great as to render it visionary. In the meantime, the pressure of the outlying districts upon the center is increasing day-by-day. In a vain



THE NEW MANAYUNK BRIDGE

effort to relieve congestion, subways are being constructed under the principal streets. Generally speaking, the branches of the system will meet under the City Hall at Broad and Market streets. This will discharge into the already overburdened city thousands of people who, lacking means of transportation, cannot get there now, and the last state will be worse than the first. Experience teaches us that subways increase congestion. If they did not they would never be built. The increased population will cause increase in land values which will cause increase in size of buildings to house the increasing population, which will in turn demand new means of transportation. The Founder could never have foreseen the desperate plight of cities doomed to unrestricted growth.

In the meantime countless quacks urge their "solutions." Double- and triple-decked streets have caught the public fancy. I, myself, had a small part in popularizing this scheme, but only as a part of a very profound modification of the usual street-design. The mere increase in a street's capacity always does more harm than good unless use is prevented from again overtaking capacity.

There is, I believe, but one solution to the problem. It is the permanent limitation of the number of individuals permitted on a given area of ground at any one time. This point once decided, buildings would be more than the ephemeral things they now are, and transportation could be designed to meet a known demand. But it is to be feared that such a proposal is not in

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accord with our present desires, and that fantastic schemes of arcading and double-decking and tunnelling will be the order of the day, each palliative being followed by a slight temporary improvement, succeeded by a worse condition than before.

As if the automobiles and the concentration schemes of real estate dealers, bankers and street-railroad presidents had not wrought enough havoc to our ancient city, a new and formidable agent of congestion is about to step upon the stage. I refer to the Delaware river bridge, which is to be opened to the public during the coming summer. As if hypnotized with terror, we sit motionless watching the approach of the devastating monster. Some of our highest officials utter soothing words, saying that no one will use the bridge; others advance impossible schemes of street-widening, entailing details of finance which must have been inspired by a reading of the Treaty of Versailles. Observations of the traffic on other great bridges prove that during times of intensive use an automobile of Camden origin will roll into Philadelphia once every second and, as is no more than common decency, the City of Brotherly Love will do as much for its New Jersey sister.

Let no one be so rash as to deny the horrendous prophecy. It has happened in other places, and it will come to pass, and that right speedily, here in Philadelphia.

Under our present philosophy of land tenure and finance, any discussion of a really effective street-widening plan is a waste of time, and furthermore, unless accompanied by the imposition of an absolute limit on usable area, the remedy would be worse than the disease. We must therefore base our hopes of salvation upon plan and direc-

tion, and abandon our pathetic belief in engineering panaceas.

Central Philadelphia, and we may include the new Pennsylvania station in this area, contains now, or soon will, several important centers of traffic origin. I will refer to them as traffic-breeders, for the mere fact of the existence of a compact mass of people sets in motion the cycle of trade, shelter and transportation. It is almost a biological progression. The more important of these centers will be the great railroad stations, the subway concentration under the City Hall and the new bridge.

It has been proposed to widen a ring of streets within the points occupied by these traffic-breeders, in the hope and belief that it will relieve pressure upon the center. If it does, then all man's study, theoretic or pragmatic, that has been spent on planning has been wasted. The initial movement of traffic from any one of the traffic-breeders will be directed towards the congested area by the existence of a wide street between it and the center, and the tendency to continue in a direct line and cross the vortex of vehicular movement will be irresistible. This ring of wide streets will only serve a local purpose and will have only a negligible effect on the great volume of regional traffic.

The problem can be shown diagrammatically as a circle surrounded by railroad stations and bridgeheads, all directing their jets of traffic towards the congested area. The movement is centripetal.

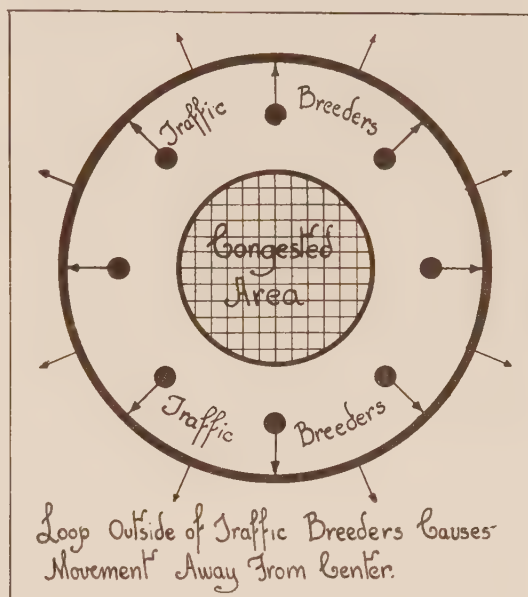
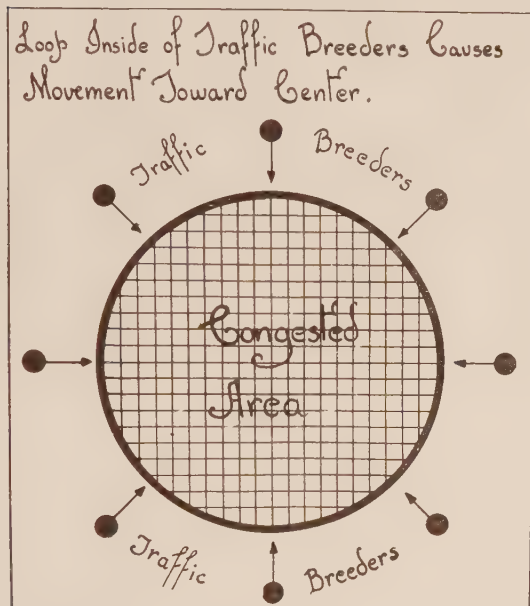
The term "regional traffic" should receive a word of explanation in this connection. So far as the center of the city is concerned, any traffic passing through it on its way from one outside point to another without stopping can

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be considered as regional traffic and should be routed around it.

A ring of wide streets near the center will be valuable for local purposes, but of itself will tend to draw inwards all extraneous traffic. It is clear, therefore, that what is needed is a ring of boulevards lying outside of the area of traffic-breeders, and from which all the great regional diagonals will branch and into which they will feed. It will act as a great traffic conduit, by-

execute any substantial part of the scheme. But, strange to relate, the condition is radically different in Philadelphia. The outer boulevards and their regional feeders have always been in the ideal location. While they were no part of the original plan they were, nevertheless, its original sequence. First came the gridiron, then the regional routes and the girdle, and finally the extension of the gridiron. The diagonals came to a dead stop on



passing effectively the seething mass of pedestrians and wheeled vehicles near the City Hall.

How traffic can be given a centrifugal impetus can also be diagrammed. From an examination of the drawing the principals of circulation around and away from the heart can be readily understood.

As a rule the planner, having arrived at this point of his thesis, asks for money for the realization of his ideas, and by that fact severs his connection with reality. For, naturally, there is no sum in the city treasury sufficient to

the rim of Vested Interest, and Oh! fortunate Fate! They did not arrive at their ultimate goal, the center of the city. From the time of Charles the Second until today lamentations have been uttered because an inscrutable Providence has spared the city from the crowning disaster of a cart-wheel plan with streets meeting at the hub. By a happy accident the situation is about to be saved by the only part of the city plan not conceived by man.

These boulevards are not quite complete. Here and there is a gap. Bad paving and rails discourage their use.



THE NEW PARKWAY, PROJECTED LIKE A CANNON SHOT FROM THE CITY HALL TO THE SLOWLY RISING ACROPOLIS OF THE ART MUSEUM (AT EXTREME UPPER LEFT), IS A MAGNIFICENT AND ADEQUATE HIGHWAY.

Courtesy of Fairchild Aerial Surveys, Inc.

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One bridge should be added, another is in bad repair, but on the entire perimeter of Spring Garden street, Thirty-fourth street, Washington avenue and Delaware avenue there is no new construction or condemnation necessary. Once in operation, it will be possible to by-pass all regional traffic around the center, and much of the local traffic which now wanders aimlessly around the tall buildings will follow the outer boulevards for at least some part of their journey. The full value of this, however, will only be apparent when the Delaware river bridge is opened. The boulevards will provide for an easy circulation around the nucleus, and direct contact at a dozen points with distant territory. They will make it easier for local and regional traffic to separate than to unite, and under the circumstances, that is about as much as can be hoped for.

The broad outlines of the Plan have now been given with the exception of one detail, the very small but most critical area around the bridgehead itself. In every proposal I have seen this part has occupied the center of the stage and has monopolized far too much attention. No possible arrangement of the Plaza will have the slightest effect on the situation unless it is united to and made a subordinate part of a comprehensive scheme. But viewed in its proper perspective the elements of the problem are few and easy of solution.

First: There must be several direct, wide connections between the bridge Plaza and the outer boulevards.

Second: At the end of the bridge, within the limits of Franklin Square, no north and south circulation can be permitted. It must be noted that this regulation will compel the establishment of a rotary, counter-clock-wise movement in the Plaza.

Third: For the accomodation of such traffic there must be established a depressed roadway between the bridge end and the Delaware River.

In this summary treatment of the subject of the Bridge Plaza there is no disposition to slight its importance but rather to demonstrate that the prime requisites of the situation are sufficient space and a circulation of minimum interruption. The first of these factors is supplied by Franklin Square; the second must be the product of the human mind.

The two cities on the Delaware will be connected in the near future by other bridges or tunnels. They will tend to break down the water barrier between Philadelphia and Camden, and will exert a profound influence upon the shift of population and business nuclei. But the first bridge and the new Pennsylvania Railroad station are of immediate interest, and if Philadelphia takes full advantage of her remarkable plan she can convert the menace of unbearable and disgraceful crowding into an un hoped-for promise of relief, thus turning defeat into victory.



DEMOCRACY IN ART

A CONVERSATION WITH SAMUEL S. FLEISHER REPORTED
BY EDWARD LONGSTRETH

IT was natural, in assembling authentic information on the condition of art today, in the lives and hearts of the American people, to turn to Samuel S. Fleisher. His intimate contact with the masses of people in a great metropolis, gives, it seems to me, great significance to his experiences. As president of the Graphic Sketch Club, vice-president of the Art Alliance, founder of the School Art League and friend of other civic organizations, his opinion based on a knowledge of the facts is entitled to great respect.

How do we in America stand today in the qualitative balance of our lives? That was the leading question I asked Mr. Fleisher. His answer follows.

At no time in the history of the world has more been accomplished in the world of science than we accomplish today. But do we accomplish much in cultural or spiritual advancement? Is not the criticism directed toward Americans—that we are practical rather than soulful, that we are apt to concentrate upon the material rather than the spiritual, the artistic—true?

I recall that when I was a child, certain dimensions of the earth's surface were plainly impressed upon my mind by means of lines. My geography showed me how a series of lines indicated boundaries by water, mountains, rivers, and great areas of land. Not only geography, but the principles of other studies, were illustrated by graphic methods and in this way simplified.

But the use of pencil and crayon was applied only in the narrowest sense. Little or no attention was given to the

interpretation of thought in sketch. Today it is being stressed, not only because it means comprehension of all fine things, but because we realize—as creative artists and manufacturers—that the people are the consumers of our wares, and upon their educated tastes and appreciation the producer depends both for a market and for the inspiration to further achievement. By this much we are progressing.

Why is it that we draw such strict lines separating music from the other fine arts? It is as instinctive for a child to draw as it is for him to make pleasant sounds. Parents encourage, and sometimes insist, that their children be able to play the piano, violin or other musical instruments, but surely not because they have any intention of making professional musicians out of their children. "I want my child to appreciate and love music," they say. But what of pictures and sculpture? They are quite as important in the development of children into fine men and women.

It is a common experience, when a child wishes to learn to draw, for the parent to approach an artist, or school, with but one thought: Will my child learn to be a great artist? Has he great talent? Usually the answer is that the drawings are very nice and the child evidently has a love for the fine arts, but no marked talent for great creative art. Then the parent takes the child away and discourages, rather than encourages, the development of this yearning of the soul. It would seem a good thing if this desire of the child for an emotional outlet were given an op-

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portunity to develop equal to that given a similar desire for music.

In any great forward movement toward raising the standards of our lives, the important thing is naturally to begin with young people, even with little children. If, a generation ago, we had given proper encouragement to children, we would not have to beg adults today to patronize the fine arts. They would flock to exhibitions and art events. The taste created years ago would be effective today.

We must work now for the future as well as for the present. The future of a child's body is well provided for, but what of his soul? We create faith, if at all, by paying proper attention to the development of the finer emotions. Then, when it comes to a choice between the coarse and the fine, each child will decide correctly for itself because it has the proper basis for a comparison—it knows both.

There are two distinct sides to every individual. One is to run wild; the other is an instinct for finer things. To the extent that we Americans, as a people, can develop the finer emotions in youth, will rest our ability as a race and as a nation.

It is not the physically unfit who go to prison as a general rule. But the starved souls are there in large majority. Yet these unfortunates were born with a love for something such as flowers, music, pictures.

In my vast experience with children, located in a crowded city quarter, far from fields and parks and architectural beauty, I have not found one child who has not responded to cultural influence.

But what happens in the congested sections of the city? The dominant side of life spells failure from the start. There is nothing confronting the young

voyager on the paths of life but things of the barest necessity—little if any mention of flowers, music and pictures. And yet it is a crying necessity for a child to have these finer things if it is to grow spiritually.

And what have they? Dark, narrow streets in which every venture is doomed to failure. If a boy fly a kite it will not go high before it is tangled in a mass of wires and poles—it is not like flying a kite in the open. The kite is ruined and the child alone again. A great amount of thought, hope, energy and effort goes into this attempt which ends in failure.

With other children he plays games in the street. He is no sooner started than an automobile, a truck, a cart, comes by and stops him. He is balked again in his effort—another failure.

It is natural for a child to experiment in the use of his hands. There is no opportunity to do so constructively. He has no guidance in this. There are playgrounds, and some children get to them. Many, very many, do not. Even at the playgrounds there is chiefly athletics in crowds and groups. And we should be even more interested in the child who does not go to the playground, who is not naturally rough and hardy and able to force himself against a surge of other children in physical rough-and-tumble. Many healthy children do not give in easily to such mass-play and crowds.

So with untrained hands children experiment. They throw things. They make things that are destructive. In many instances they are punished for the things they do with their hands. More failure! Life becomes a bitter and cursed thing, full of continual discouragement and dejection.

In these congested sections there is dismal ignorance about the most ordi-



A COMFORTABLE ROOM. GRAPHIC SKETCH CLUB.

nary things in the world. Swarms of children have never seen cows, or sheep, or pigs, or even groves of trees and lawns; they have no conception of what such things are like—while on every side guns, blackjacks and knives are displayed in shop windows; on every hand fences for receiving stolen goods are known to many children.

These are the things they have. What they do not have is enormous, both in extent and in importance.

When at the age of fourteen a little girl, still in tender years and unformed, is obliged to go out and work for the support of the home, there is no one to guide her into industry when she looks for her first job. Individual taste and natural inclination count for nothing in the unguided effort to find work—any work—that will bring in immediate money. The future is not thought of by the child or by the parent, who is also hard at work. A little direction

from older people would be of inestimable value to such a budding life, if it were only to tell the employer and foreman that this novice has just come out of school and is as yet without experience in this kind of life.

Even in school the often bewildered child has little guidance in time of trouble. It would be a great advance in our social system if the public schools had persons of the high character of teachers to whom children could freely go with their troubles. Perhaps many children could be saved from discouragement and disaster in that way.

The Graphic Sketch Club tries, in an environment of continual discouragement such as I have tried to picture to you, to provide many of the better things of life—beauty, grace, and spiritual enlightenment and cheerfulness.

The Club is not a museum in the commonly accepted sense of the word.



THE LIBRARY, GRAPHIC SKETCH CLUB

And yet it is a Temple of the Muses—not of one Muse, but of all. For in the surroundings of painting and sculpture and fine crafts—the arts of many countries—we have chamber music by first class musicians, little plays and entertainments and dances. The Club is made as much a part of the life of the community as possible, and the people are made to feel free to use it as belonging to them.

One evening a young lady came to see us and, after looking at the Club rooms, asked me if I thought people could really be trusted with art. I believe that the vast majority of children, regardless of their environment, are susceptible to the message of true art, and that if such teachings be applied in the child's most receptive years the effect will be pronounced and

lasting. When the child becomes once imbued with correct standards of appreciation, it adheres to them and applies them. The outdoor exhibition of sculpture sponsored last year by the Art Alliance proved that, for great crowds of children collected to admire the exhibits even on rainy days.

So the doubtful young lady brought down to the Club a group of boys, athletically inclined, rough and noisy, and troublesome in their neighborhood. I spoke to them a few words of welcome and suggestion. The only thing I asked them was not to touch anything. Not, I explained, because I was afraid of them stealing, for the cases are open and nothing is stolen, but because their hands were untrained to handle fragile objects and they might unintentionally break them, as sometimes very little



THE MAIN COLLECTION OF JADE, IVORY, CERAMICS, SCULPTURE AND TEXTILES. GRAPHIC SKETCH CLUB.

children crush flowers which they want to keep. I showed them the boys and girls of their own age learning to draw and paint and model, doing wonderful creative things with their hands, training their hands and eyes to do constructive work, creating new pleasures entirely different from other pleasures. I urged them to try and do something like that, something beautiful and useful.

"You will develop the love for beautiful things through your own effort," I told them, "and when you are in a time of doubt some day as to how to act you will find the answer inside yourself, and it will be correct. You will know how to act; the grosser emotions will be crushed out." Those boys stayed three hours, roaming all over the Club, asking hundreds of alert, interested, intelligent questions and watching with fascination the other boys at work doing beautiful things with their hands. They were quiet,

well-behaved, and seemed roused to a new thing in themselves, a new point of view, hopeful and healthy.

There is no full and proper realization that art is a democratic thing. People use the term "art" in a way that makes the average person feel as though it meant valuable paintings or sculpture. And yet we cannot say precisely what art is, where it begins, or where it ends, or even whether it has any beginning. Art is something that will cause a little girl to put a flower in her hair. It is what prompted a child to invite me to come to the court of her tenement because, at a certain time of day, the sunlight fell so beautifully aslant the pavement there. This impulse and appreciation of beauty must have a name, and by whatever name you call it, it is a part of art and as definite a thing as a painting.

At the Graphic Sketch Club the young people listen to the finest music

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procurable. They never turn away from anything and say it is too good for them. Whether you call this art or not, it is the joy of things that are good, and beautiful, and spiritually stimulating, and that is much the same thing. They want it more than bodily food. You can satiate the body with food, but you can not satiate the mind with beauty.

The whole idea of the Graphic Sketch Club is an experiment to ascertain whether art is digestible—whether everybody wants it or only a few. From the very start we decided not to have shut doors, but to invite people to come together and enjoy what we had. The enjoyment increases; those who know ask others, and the spirit which pervades the Club is no selfish atmosphere of mere giving, but the eager and appreciative taking away of inspiration.

The Club is not a museum in our accepted sense, for few if any of the pieces are museum pieces such as the great depositories would accept and treasure. But there is a great need of room for fine but little things for little minds, especially in a place like this. We cannot expect a youngster fully to appreciate an Etruscan vase. He must be educated up to it by learning to enjoy and like lesser things, more akin to his experience in life. That is why we have exhibits that appeal to everyone, even to the connoisseur, so that from small things there will be a growth to good taste.

There is no other city in the United States which is branching out with young people and going forward in the direction of art as we are here in Philadelphia. The School Art League, with its 1,500 public school children members, is already a successfully established fact. They have a schedule of hours for drawing in the Pennsyl-

vania Museum, the University Museum, the Zoo, and in Horticultural Hall. A room will be set aside for them in the new Philadelphia Museum of Art being completed at the head of the Parkway, and certain days set aside for their use among the museum collections.

This movement among those not entirely athletically inclined, recognizing and stimulating them, is appealing to boys and girls from fifteen to eighteen years old, who will later make themselves felt in many ways in the fine arts. Monthly meetings are held in places of significant interest and there are exhibitions of their work. The director of the league is Mrs. Mary E. Marshall.

The purpose of all this encouragement is not necessarily to make artists. If a boy is destined to be an artist you can not prevent him. But it brings boys and girls together for competitive aesthetics. It will lead to the necessity for beauty in daily life and build up a great art-public, a large "vidience" of men and women who will demand better and increasing numbers of beautiful things to see. The whole public school system is behind it.

Some people misunderstand the purpose of the Graphic Sketch Club, and there is misconception in the minds of some of the artists. The Club does not aim to develop artists, either wholesale or in the few. It aims to encourage the human desire to make an effort toward finer things in life. The effort might produce a hat, or a table. Many artists and many parents can not grasp this idea. The longing of mind, heart and hand to create something beautiful may result only in the beautiful arrangement of flowers on a table. But unless you encourage and



STAGE AND DANCE FLOOR, ASSEMBLY ROOM, GRAPHIC SKETCH CLUB

guide and develop this art appreciation, what do you get? Girls who do not know what they want in their homes because they are not informed. They have no sense of unity, no sense of color, no sense of design. Home means nothing lovely in many cases, for it does not reflect personality.

Therefore, why should we not teach every child something of these things? Call it formally "interior decoration" if you will, but the home is the most important thing in a child's life, and it is just as easy to have a home tastefully and well arranged as not; as easy to make it a pleasant, inspiring place to live in as not. That is art.

In Philadelphia there began a movement which has become nation-wide with a national organization: the movement of Flowers for Flowerless Philadelphia. Railroads are cooperating. It is not only the thought of giving to children something they can not get in their crowded stone neighborhoods, but it is asking people to do something. It acts as a good stimulus for those who

grow flowers for their own pleasure to know they are growing flowers also for the pleasure of others. The act at one end becomes as great as the benefit at the other. When wealthy people in the suburbs of Philadelphia leave their greenhouses in winter or their garden estates in summer, they instruct their caretakers to see that blooms are cut each day and sent into the city where, in each depot, there is an organization to collect and distribute them. The poster design for a further popularizing of this flower message will be competed for by children in all the schools of the United States, for use throughout the country. Each city will have its flowers for the flowerless. The thought originated in Philadelphia in the Graphic Sketch Club, where children and adults have stood in a line a block long, each to get a single flower.

In the field of drama relatively nothing is to be gained by importing costly classic plays at high prices for the benefit of the rich who can travel and see what they like when they wish

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to do so. Of course, it is good to reach any group, however small, but to get a group of educated and wealthy people to see classic revivals does not revive the drama. The devotees of fine drama miss their mark. They are not aiming at the right target; they have not yet reached the masses.

Dramatic productions of artistic merit and interest—not those that are dead, like stuffed exhibits in museums of natural history, but living plays of other generations and of our own day and generation, too—should be opened to children and the great masses of people at low prices. Then a more discriminating play-going public would be slowly but surely built and a desire created for good plays. In this field we are a generation behind the peoples of continental Europe, where they have municipal theatres. So far as I know we have no municipal theatres in America.

The taste of young people in the theatre is naturally good. Why not keep it so? It is we elders who prostitute them because we keep good plays beyond their reach both in price and in frequency.

Young people want beauty and good plays—and all available money for play-production is spent on adults. The Philadelphia Orchestra gives children's concerts. The theatre should take a hint from this. Our theatrical organizations are missing a wonderful opportunity for good. In dramatic art we seem to stress all major effort upon the adult, though he is formed in his habits, thoughts and tastes, while youth waits with open ears and eyes and mind.

Above all things great cities need most in art is a series of small Neighborhood Museums. These should be

arranged in cozy, attractive rooms, with a person of pleasant personality in attendance who would introduce people to the collections. Little groups of children and adults should be permitted to meet here in rooms for club purposes. There should be facilities for dancing and giving small plays. American cities in the main are totally without proper dancing facilities for those who cannot afford to pay but who are sound in heart and mind and body and want to dance. It is a fearful indictment of our social civic organization. Each museum should have a garden in front of it.

Why not adopt the slogan "Art Around the Corner," and provide places where children can look at beautiful things if they want to? Where people could meet in decent surroundings, hear good music, look at pictures? The collections could easily be assembled from the less important pieces and duplicates of the larger parent museums.

All this progress in aesthetic fields leads to better citizenship, higher ideals, higher standards for the race. People are people, and what is done for one group must be done for the other. If we have museums accessible to rich people, we should also provide museums for the less fortunate who can not readily go far from home and babies. The work for these is quite as necessary—more so than for the others.

The artist's mission is to put his works before the public and into the homes. This must be done through the average buyer and at fair and average prices.

Here the young artists—talented boys and girls who are developing their skill in the fine arts—have a real mission. The majority of people seem afraid of the formal art exhibition, and

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they read in the papers about such fabulous high prices for paintings they receive the impression that art is beyond them. When they want decorative things for their homes they go to department stores where such things are advertised. There they pay from thirty to seventy-five dollars for machine-made articles.

Young artists are still students, even though they have left the art schools, and they have still to find a public. What a wonderful thing it would be if these artists could win the public from machine-made decorations to the purchase of original creations of beauty.

The people need this introduction of aspiring beauty into their homes and lives. But they also need music and lectures and the theatres and other things which we unfortunately class as luxuries, but which are really necessities for the soul. The artist is in competition with these other aesthetic things. In order to put his work within reach his prices must be so reasonably low that people can afford them. Even if the price is low enough to compete with the advertised, machine-made art

objects, the young artist has done a great service. And in the meantime, of course, he has done something he loves to do and has learned how to do it still better. The artist is even more the gainer than the happy purchaser.

As things stand today, most of these thoughts of mine may sound Utopian, as though I expected the millenium to come tomorrow. But tomorrow is the time we must prepare for today, and some time in the future will come the fulfillment of our present preparation. It therefore seems wise to prepare well.

Already the groundwork is laid and the fulfillment of the ideas I have expressed is closer at hand than may be generally supposed. In another generation, America bids fair to stand at the top of civilized achievement in the standards of life, and revel in a golden age of nobility and beauty the equal of which the world has never seen before. We are a people of infinite promise and possibilities. The obligation rests upon everyone to further plans leading to a glorious and spiritual future. Each one of us must be in the widest sense an artist.

THE ART COLLECTIONS--PUBLIC AND PRIVATE

By HARVEY M. WATTS

IT was Henry James, of course, who said of Philadelphia that it had a meridional mellowness, that it inevitably "harked back" and that an infinite "sense of cousinship colored the scene." It is interesting to note, when one thinks of the varied and often unsurpassed collections of fine arts in Philadelphia, in private and public possession, that they reflect all these qualities that the distinguished author of *The Golden Bowl* believed belonged to the city and its citizens as a whole beyond question. It is not only that the preservation of so many Colonial and post-Colonial residences and public buildings intact presents the mellowness of the early Americana—to say nothing of collections which represent the continuing development of American life throughout that famous period sometimes jocularly referred to as "Philadelphia's B. C." (Before the Centennial)—but also that while other cities admit the preeminence of Philadelphia collections in the matter of furniture, glass, china, silver and family portraits from the days of Gilbert Stuart on to John Singer Sargent (whose mother, by the way, was a Philadelphian of the Singer-Newbold family), it happens that the city is famous abroad by reason of its collections of the great art of all time. These collections also represent the most mellow periods, whether they belong to the glorious cycles of Cathay, to those even more famous periods of Egypt or Greece or Rome, or to all the later developments of what we call the Western or Mediterranean civilization in its original or its derived aspects.

It is no light thing, therefore, that long before the World War the famous



AN ANCIENT GOLDEN GODDESS FROM PERU IN THE UNIVERSITY MUSEUM

Doctor Bode, after visiting the Widener and the John G. Johnson collections,

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STATUE OF THE SCRIBE AMENEMHAT IN THE UNIVERSITY MUSEUM

felt compelled to say that no European student of the fine arts could round out his subject without visiting the "great American collections". Naturally, it was not only the more or less period works of the Johnson collection he had in mind, but also the almost incredible magnificence of that gallery of masterpieces, begun by Peter A. B. Widener, and recently brought to perfection in selection and arrangement through his son, Joseph E. Widener. The Director of the British Museum, when asked recently why he had come to America, replied that he had come "to see the greatest private collection of fine arts in the world"—the Widener Gallery

at Lynnewood Hall in the northern suburbs of the city. And it must not be forgotten that Sir Joseph Duveen, while pointing out that the growing collections on this side devoted to European arts did not yet, and could not in the nature of the case, quite equal the private and public galleries of the Old World, believed when it came to Oriental art, particularly Chinese and Japanese, the great collections are already in America. Whether one be thinking of the art of the early Babylonians, running back almost to the pre-historic horizons of 4000 B. C.—long before Abraham had set out from Ur of the Chaldees—or of those treasures which represent the loot of China in private collections and, above all, in the great museum of the University of Pennsylvania, Sir Joseph's dictum is realized in Philadelphia in a supreme manner. Again, if one looks for the cousinship of the arts—particularly those that apply to America in its pre-Columbian phases—the University Museum comes up strongly not only with the simpler art of our own Indians, but with Colombian, Ecuadorean and Peruvian gold. The exquisite work of these early artificers is revealed in such quantity as well as quality as to give the visitor to the Museum a thrill. In the presence of golden breastplates and sheets of golden mail, kitchen and household utensils of solid gold, he experiences something of the sensation this wealth of actual metal as well as artistic achievement made on the Conquistadores.

So far as the harking back goes, the Pennsylvania Academy of the Fine Arts, the oldest institution of art in America, has the greatest collection of Gilbert Stuarts in the country, which would seem natural for an institution which is holding its 121st Annual Ex-

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hibition. More than that, as was evidenced when the Art Alliance in 1921 held a Memorial Exhibition of Benjamin West's paintings, and when the Academy later in a series of three great annual retrospective exhibitions filled its galleries with the works of Thomas Sully, the Peales, and Neagle, when it comes to paintings by the very founders of art in America, and all the primary and secondary founders of the various American Schools, all that is necessary to bring back the past is to give the opportunity for the private collectors of Philadelphia to add their treasures to the public collections. While it has become a commonplace to say that the new art gallery which is building on an eminence at the entrance to Fairmount Park will have space far beyond the needs of the present collections owned by the city, it must be remembered that the city and its architects were aiming at the possibilities of the years to come. Consequently the new structure, which is to be *the Art Gallery*—an E-shaped building which, with its ramps and approaches and high platforms, is a veritable acropolis—is likely to prove a magnet to which the existing but scattered art treasures of Philadelphia will be drawn. This is quite aside from the independent existence of such great institutions as the University Museum, the Pennsylvania Academy's Schools and Galleries, the Pennsylvania Museum and other collections institutional and private. Hitherto housed in many small nuclei, the city's numerous collections—five of them represent industrial art—eventually will combine in one magnificent gallery which will constitute part of what will make one of the most notable museums in the country. Philadelphia is facing a new drift in art matters and now, instead of

small private collections going under the hammer, they will come to their natural public and permanent home.

As to origins, many of the collections of Philadelphia owe their impulse to the Centennial, while the Chicago World's Fair of 1893 gave them another impetus. By the 1890's, of course, the Johnson and Widener collections were well under way, and others dated from very early influences, redolent of the Philadelphia of the older traditions. This is especially true of the portraits, prints, books and manuscripts of Mr. John F. Lewis, who, even were he not President of the Academy of Fine Arts, would play so important a part that were some wandering Baedeker to visit the city, his rare treasures would be given at least one star.

Naturally, too, such collections as that of the Art Club are notable. Beginning with the annual exhibition of 1890, the Club has an honor roll of American art in the matter of prizes awarded and pictures sold which can hardly be equalled. Its walls are



A SEAL IMPRESSION ON A CLAY TABLET IN THE BABYLONIAN COLLECTION, UNIVERSITY MUSEUM



TEMPLE COLONNADE FROM MADURA, SOUTHERN INDIA
Given in memory of Adeline Pepper Gibson. Memorial Hall, Pennsylvania Museum.

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hung with canvases which represent contemporary American work most strikingly, while when it comes to patrons who have made intelligent choice of American pictures that add to the charm of a typical Philadelphia residence, Mr. John F. Braun at once stands out for the taste and discretion with which he has embellished his villa at Merion with Stuart, Whistler, Homer, Inness, Bellows, Luks, Pennell, Morse and others.

Modernity is accentuated vigorously in the Barnes Foundation's great collection, housed in one of the most recent of galleries which is beautiful in itself both within and without. In the Merion retreat of Dr. A. C. Barnes the founder has spent himself lavishly in realizing his ideals of sumptuousness in setting, even to the point of what might be called the quintessence of propaganda. In this environment is a host of Renoirs undoubtedly without parallel anywhere in the world, reinforced by canvases from the brushes of Cézanne, Van Gogh and Gauguin, with classic and Renaissance art, and negro sculptures from western Africa. A most unusual collection, it quite surpasses anything known elsewhere, such groups of modernistic works as that of the late John Quinn of New York being secondary from every point of view.

If such a little-known private collection as that of Mr. E. T. Stotesbury's British masterpieces in White-marsh Hall suggests the Grand Trianon, the Widener collection, at home in its Franco-Italian mansion, becomes at once the American Pitti! The Johnson collection, of more than 1,300 examples of the great periods of Europe; the Wallace collection; the McFadden, McIlhenny and Elkins collections, supplement the greater groups in a way that is unique if quite unin-



FIGURE OF BRAHMA. INDIA, 12TH CENTURY.
UNIVERSITY MUSEUM

tentional. Then, too, one has but to think of the Wilstach paintings which are to be the nucleus of the new museum's collection, to see its possibilities.

If the Academy of Fine Arts has by all odds the oldest and most representative collection of paintings and sculpture in the city, by reason of the

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GREEK GRAVE STELA, 4TH CENTURY B. C.
UNIVERSITY MUSEUM.

early vicissitudes and the fire in its middle period, most of its collections date from the early seventies, which was about the time that Mr. Wilstach sought the advice of the elder Goupil in Paris and was brought in contact with a young Philadelphia painter living abroad, Robert Wylie (1839-1877), who went around with Mr. Wilstach and helped him to buy his earlier pictures. Wylie himself, as a painter of Breton peasantry, is represented in the Wilstach gallery, as well as in the Academy of the Fine Arts and in the Metropolitan Museum of New York, by characteristic genre work.

At present the Wilstach gallery is a name which covers any number of

contributions and collections which have come to the city directly, or through the Pennsylvania Museum, not forgetting, of course, the treasures that come from the Mrs. Bloomfield Moore collection. Philadelphia owes this early collector, who was also busily at work in the early seventies, a real debt of gratitude for the unerring taste she displayed in the matter of rarities. For instance, few galleries in this country or Europe have anything finer than an *Adoration of the King* by Pieter Brueghel, the Elder, one of the gems of the Wilstach Gallery which came from Mrs. Bloomfield Moore's collection. But Pieter Brueghel is only a small part of the extraordinary things that make this small gallery notable, though there is no space here for more than mention that the Greco *Crucifixion* is world famous. This gives the gallery an easy fame for catholicity, since besides its primitives it has a delightful range of modern European and American art, including some of the best examples of the British School of the XVIIIth century—Raeburns and Sir Joshuas and Constables—and as a challenge, Whistler's *Yellow Buskin* and three Sargents, *The Duchess of Sutherland* (in his grand manner), *Lady Eden* and *Mrs. J. William White*.

The Wilstach gallery is housed in the Memorial Hall, an architectural horror dating from the Centennial Exposition of 1876. Adjoining it is, of course, the remarkable collection of the Pennsylvania Museum, an organization dating from February, 1876, which goes in particularly for the industrial and applied arts. The collections cover a very wide range, representing pottery, porcelain and china of all important periods—European and Oriental—furniture and silverware, examples of

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Chinese and Japanese art, India and Indo-China in sculptures and textiles and ceramics, domestic and religious. Some idea of this range is shown not only in glazed pottery from China, representing horses and camels and figures and figurines, but also in a colonnade from a Dravidian Temple in Madura, Southern India, brought to the country by Mr. and Mrs. Theodore Marshall and given to the Museum by the family of Mrs. Marshall (Adeline Pepper Gibson) as a memorial to her. The beautiful Taylor group of Wedgewood cameos and jasper wares quite surpasses the same kind of thing recently sold as a part of the Leverhulme collection, while the expert knowledge and indefatigability of the late Dr. Barber has enriched the Pennsylvania Museum with fine china and period porcelains, and the best American pottery (Pennsylvania Dutch and Moravian) known anywhere. Nearby in the galleries are European examples of the same ware along with Spanish, Moroccan and Italian majolica and lustres and the incredibly beautiful Puebla majolicas and lustres from Mexico representing the Spanish and Hispano-Moresque traditions. And the furniture, English and American! Chip-

pendale, Sheraton, Hepplewhite and Adam; an English room, an American room, the ceiling of the Powel ballroom, all of which only needs the spacious opportunities of the new Art Museum to rival the history-making American Wing of the Metropolitan Museum of Art.

But, of course, it is impossible here, in the case of the oldest and largest public collection, that of the Academy of Fine Arts, which covers in its Gibson collection the French art of other days, representing the taste of connoisseurs in the sixties, seventies and eighties, and in its portrait gallery the most comprehensive continuing presentation of American portraits owned anywhere. Like the Uffizi, the Academy has a gallery of portraits of artists, many of them self-portraits. I mention one, that of Jacques Louis David by Rembrandt Peale, because it was to Rembrandt Peale that David, the artist of the Directory and friend of Napoleon, made the famous remark: "How is it that all the great portraits of the English School are by Americans?"

The print collections of the Academy are priceless, numbering well over sixty thousand all together. The permanent exhibitions naturally contain



ADORATION

By Bartolommeo di Giovanni. John D. McIlhenny Collection.



ADORATION OF THE KINGS

By Pieter Bruegel the Elder. From the Bloomfield Moore Collection, Memorial Hall, Pennsylvania Museum.

modern Americans as well as the older names and the interesting history of the development of American landscape from the early days of the Hudson River School to the more recent examples of what is unquestionably the Philadelphia School, the so-called Delaware Valley School. Moreover, despite the competition of all the other centers—especially the Western cities, whose great art museums are largely a matter of development since 1893—the Academy's Annual Exhibition is still, in numbers and range of works shown, the definite American Salon. Just what part its permanent works of art will play in the new Museum has

not yet been determined, since the manner in which the older public collections of Philadelphia will be brought into relationship with the new galleries in the great building is a thing to be decided when a Directorate and an Administration are organized for the new Museum. Up to date this is non-existent.

If it is difficult to go into details as to the Academy collections or those of the Pennsylvania Museum, it is even more difficult to do more than hint at the extraordinary nature of the University Museum, which is now—through its relation with the British Museum and through its own inde-

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pendent archaeological explorers working in Egypt, Palestine (Beisan, Beth-Shan of the Bible) and Mesopotamia, first at Nippur, now at Ur of the Chaldees, to say nothing of its earlier explorations in Crete and in Central America and Mexico—one of the four most famous archaeological museums in the world. Its treasures of Babylonian, Egyptian, Greek and Roman, Etruscan and Mediterranean art increase by leaps and bounds every year. With its Chinese bronzes, potteries and porcelains, stone sculptures, Buddhas and goddesses of mercy, the famous more than life-sized Lohans in glazed pottery, all sorts of animals and figurines in glazed and unglazed pottery, the Museum, if at present it has not the most complete collections in all fields, is well on its way to surpass its contemporaries here and abroad. Planned by the ever-wise Dr. William Pepper, the Provost of the University in the early nineties, the work has been carried on, first by Eckley B. Coxe, a distinguished graduate of the University and a collector, and then by Dr. Charles C. Harrison, the present Chairman of its Board, formerly Provost of the University, so that today, under the able direction of Dr. George Byron Gordon, the Museum reflects all phases of the art products of the great periods of all time, not excluding the primitives of our own continent or those of Malaysia and the Orient. For one thing, the building is architecturally worthy of its treasures. Though only one-fifth built, the structure is a triumph for the younger group of Philadelphia architects, who broke away from the stupidities which, through social pressure, had made it possible for an older group of ignorant architects to dominate the public architecture of Philadelphia. It can safely



EL GRECO'S CRUCIFIXION

The Wilstach Collection in the Pennsylvania Museum.

be said, indeed, that no more beautiful museum building exists anywhere and when it will be revealed in all its glory, five times the extent of the present grouping, it will be a stupendous monument to the good taste of these men who had to fight for recognition.

Housed in the temple of art are the great collections that are making the Museum a more or less household word

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when matters archaeological are talked of the world over. The romance of the explorations of Beisan, where the Museum specialists have reached down into the period of the early Egyptian conquests and on their way have found the very temple in which the armor of



A MAN DRINKING
By Jan Steen. Johnson Collection.

Saul was hung up in triumph by his local conquerors, is only a small part of the story of the Museum. The earlier explorations at Nippur, and those now going on at Ur, which have brought to light bronze art carrying one back to the horizons of 3000 B. C. and 4000 B. C., are achievements unique from every point of view. If such things as the Head of Ariadne (of the fourth century B. C.) seem to belong to the treasures common to many museums, there are things in the Egyptian, Babylonian and Arabian collections which are unsurpassable. And if in these particulars the Museum presents

objects that are familiar in the great collections the world over, it can be said that in the matter of Americana, the Museum leads all other known institutions. There is nothing anywhere equal to the Colombian and Peruvian gold, jewelry and larger examples of the art of the gold workers, and if the mere matter of American Indian baskets be taken into account, the Museum easily triumphs. As for the thing that the great museums are now almost in ecstasy before—Chinese art—it may be said that the installation in the beautiful rotunda called “Harrison Hall” represents a supreme achievement in the matter of Museum effects and treasures. It is worth while here to quote a brief analysis of what the Chinese collections of the University really mean. Dr. Gordon writes:

“The exhibition of Chinese art in the University Museum demonstrates what will be a surprise to many—that China produced the greatest art the world has known. It was a long era of true greatness, when periods of peace and security and periods of strife succeeded each other at intervals and the native genius was stimulated and stirred by refining influences from without. That era extended from the fourth to the twelfth century—a vastly longer stretch of time than the peak of any other civilization lasted or continued to express itself in great artistic activity. In ancient Egypt, the nearest parallel, two or three centuries saw the sudden rise of great works in which the full genius of the nation released itself, and the same period saw the rigid arrest of the same movement in the conventionalism and fixity of style that forbade the creative exercise of freedom.

“Two centuries saw the whole of the glory that was Greece. The rest was nothing in the realm of art. China’s

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case now presents the astonishing spectacle of eight centuries of sustained splendor. Her contribution to the world's artistic inheritance occupied a greater span than any other. But that contribution is even more astonishing in other respects. We have learned in school, and we have cherished as almost a sacred truth, the axiom that Greek art and civilization were the greatest the world has known.

"That is now shown to have been an illusion, for the glory that was Greece was only one of the glories that came and went in the making of the world. That of China was forgotten and we are only now finding it out, but it shines so brightly in the obscurity of our ignorance and its long oblivion that for the moment at least it threatens to extinguish both the earlier and the later glories in the realm of art."

A small group of great collections still remains for discussion. That of John Howard McFadden consists of forty-three masterpieces of the British School, which include the most perfect examples of the art of Reynolds, Gainsborough, Lawrence, Romney, Hoppner, Harlow, Raeburn, and the landscapists Constable, Turner, Linnell, Wilson and their associates. The little-known John D. McIlhenny collection will ultimately come to the city by the bequest of this connoisseur, who unfortunately died in the prime of his life prematurely last December. World-famous, the John G. Johnson collection tells in itself something of the resources of Philadelphia in groups that are now legally either in possession of the city or are soon to be made part of its general collections.

The McFadden and Johnson collections are, of course, very well known, since the McFadden is now on exhibition in the National Gallery at

Washington, awaiting its transfer to the new Museum in Philadelphia, while various sections of the Johnson collection have been exhibited at his late residence on Broad Street near South, in what is rapidly becoming the negro belt of Philadelphia.



WOMAN READING

By Nicolas Maes. The Johnson Collection.

At present there is a loan exhibition of the McIlhenny collection in Memorial Hall, Fairmount Park, under the auspices of the Pennsylvania Museum. Rich in Italian primitives, in superb examples of the Italian School at its best and equalling in character the Dutch and Flemish Schools in the Johnson collection; strong in the French Schools and in the English and American, in which it complements and supplements the McFadden and Johnson collections, the McIlhenny collection has its own special appeal to individual taste and surpasses all other collections in Philadelphia in its extremely beauti-

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ful examples of fine furniture and oriental rugs. Nothing in the Elkins collection, either in numbers or character, competes with such a collection as the McIlhenny. The Elkins pictures represent a somewhat well-arranged small collection. The earlier and later Dutch and French Schools are very well represented, and several Winslow Homers and an Inness give the American touch. But through what might be called these "accessory collections" and such novelties as a figure piece by Sir Joshua Reynolds,



HORSE OF TANG TAI TSUNG
In the University Museum, Philadelphia.

The Death of Dido, in the Elkins galleries, a great Director will be able to work out a very consistent scheme when he is able to command the examples of the different schools from all the various collections owned by the city, and bring them into a newer relationship.

Difficulties increase when it comes to the culmination of all of Philadelphia's public collections, the Johnson, and the Widener, which is still the private possession of Mr. Joseph E. Widener. Absolutely antipodal in the objects aimed at—the Widener at master-

pieces, the Johnson at historic schools—one can say for the Johnson collection that it boxes the whole compass of European art. The catalog is a constellation of great names and the actual pictures are in themselves characteristic of the men represented, whether these be of Florence or Siena, Umbria or Venice, and whether the pictures be by Fra Angelico, Botticelli, Moroni, Paris Bordone, Paolo Veronese or some of the very latest schools. In the Dutch, Flemish and early French Schools there is not an important name that is not represented. Rembrandt, for instance, is represented in one instance by the side of a slaughtered ox, a remarkable still-life study. It is interesting that this picture was not only an inspiration for Chardin, the French master who painted still life like the Hollanders, but it seems to have led Mr. Johnson to develop Chardin to an extent unknown in other collections.

One of the greatest gems is a *Woman Reading*, by Nicholas Maes, probably one of his greatest works. The walls are fairly covered with the "little masters"—Terborch, de Hooch, Metsu, Steen, van Ostade, van Miers, Netzer. The landscapists are there, too: the Hobbemas, Konincks, Ruisdaels, van der Veldes, Wynants, Cuyyps, Wouwer-mans, and Teniers. With Rubens and van Dyck represented by striking examples, the Dutch and Flemish Schools reach their culmination. Cranach stands for the Germans with four fine canvases of Luther. Clouet, Poussin, Fragonard, Ingres and other famous names for the French, and El Greco, Goya and Mazo for the Spaniards indicate the extraordinary range of the collection in the matter of these special Schools. With twenty-six Corots, six Reynoldses, three Turners, two Boningtons, seven Courbets, seven Mil-

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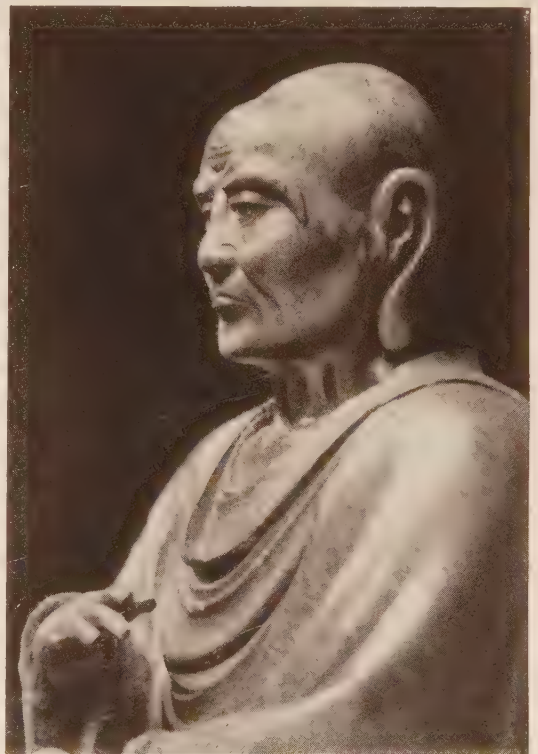
lets, two Monets, two Whistlers, and practically every conspicuous painter of the French School from 1830, the collection scintillates with works which make it the most valuable grouping for students in America. In some of the period groups there are over four hundred pictures—a tremendous range in numbers, to say nothing of quality. That the house on Broad street is the most forlorn place in which to hang the canvases, as they are at present displayed, must be evident to every visitor.

It would be easy to mention small collections of exceptional value and interest, but so far as private collections go, the art of Philadelphia culminates in "The Paintings at Lynnewood Hall." Under this very modest title Mr. Joseph E. Widener has issued an illustrated handbook for the convenience of those invited to view his marvelous aggregation of masterpieces. Mr. Peter A. B. Widener, whose signed portrait by Sargent is hung over the mantelpiece in the famous coffered *Salon Carrée*—otherwise given over to van Dycks, Titians and other gems of Italian art, including the *Youthful David*, the only statue by Donatello in America—died in 1915, at which time the Widener collection had already become world-famous, and, under the direction of Mr. Widener and his son, taken the direction of being not so much a collection of Schools as a careful selection of masterpieces.

In Lynnewood Hall one finds not only several of the greatest tapestries known to the world of art, such as the famous Mazarin representing the enthronement of Christ, but one of the most beautiful of the Raphael Madonnas, a Rembrandt Gallery of no less than fourteen examples, and in the way of supreme masterpieces, the so-called

Yousoupoff portraits, which the courts last September decided legally and morally belonged to Mr. Widener and not to the vacillating Russian *émigré* who repented of his bargain. Additions of especial significance since 1916 include the Bellini-Titian *Feast of the Gods*, or the so-called *Bacchanal*, and a *Mars and Venus* of great importance by Titian.

Nothing can exceed the architectural beauty of the cabinet in which, for instance, the Bellini painting is hung, with only one other large object in the room—the noted Baron de Hirsch tapestry in gold and silver, representing the woman taken in adultery. In this octagonal cabinet, which connects the Rembrandt room with that of Titian and van Dyck, some idea of the



PORTRAIT STATUE OF A ZEN BUDDHIST PRIEST
Japanese, Kamakura Period. 13th Century. Taylor
Collection, Pennsylvania Museum.

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ALEXANDER SHAW

By Raeburn. McFadden Collection. Photo by W. Vivian Chappel.

range of the collection is given in that two of the chairs come from the Medici palace, and another, richly carved, from the estate of the Borgia Pope Alexander VI. In the hidden "secret cabinets" in the angled corners are some of the most precious of Benvenuto Cellini's crystals and jewelry, the crystals mounted in silver and gold along with six examples of the Hapsburg treasures.

These bits of bijouterie are, of course, but secondary to the great accumulation of pictures. The van Dyck room, for example, contains four superb full-lengths, of which the *Elena Grimaldi* can be viewed only as all the experts have long proclaimed it: "One of van Dyck's incomparable achievements". Dressed in black, in a costume decorated with gold buttons and trimmed with gold bands, the Marchesa stands on a terrace in front of the

Corinthian columns of the palace, and is followed by a young negro servant who holds a crimson parasol over her head. Landscape accessories of blue sky and pink clouds enhance the beauty of the picture, and it dominates the great room.

For the majority, of course, the gallery culminates in the Rembrandts. No amount of description can give an idea of the beauty of this Rembrandt room, and of the long gallery which precedes it. The gallery contains two great El Grecos, two supreme Turners, the Titian *Mars and Venus*, a Paris Bordone *Baptism of Christ* near the *Satyr and Peasant* of Jan Lys, and a series of canvases of the English Schools which reach their perihelion in Sir Joshua's *Lady Cornwall*, Romney's *Lady Arabella Ward* and Gainsborough's very famous *Honorable Mrs. Graham*. Sir Joshua's *Nelly O'Brien and her lapdog* competes for the high honors along with the others. The portrait group of the Hoppner children is itself a masterpiece.

In the exquisite Italian room off the great hall on the lower floor, quite separate from the main galleries, one masterpiece after another is revealed, including a Bronzino, a Pontormo, a Ghirlandajo, a Bonsignorio, a Benozzo Gozzoli, a Lorenzo di Credi, an Ambrogio da Predia, an Andrea Mantegna—all associates of the Madonna by Raphael—with the Mazarin tapestry filling up one end of the room, the famous Morosini helmet in a corner, and, almost disputing interest with the Virgin, a *Portrait of a Man* by Moroni known for years as Titian's *Schoolmaster*.

But all this is only a matter of the gallery proper. The house itself is a museum as well as a home, with three busts by Houdon, the best of period



BRIGHTON BEACH

By John Constable. The Wilstach Collection.

furniture, bronzes that would be a prince's ransom, the most magnificent Chinese porcelains—peach-blow, celadon, black and green hawthornes and jades—rugs, and all those other things which go to make up the most precious art works ever produced by man. The ensemble suggests the very perfection of artistic achievement and triumphant installation.

Philadelphia, however, is rather loath to disclose herself. The Widener and other collections are only a part of the astonishing riches of the city and its environs. Many another inspiring group awaits, in the privacy of its owner's residence, a discoverer whose sympathetic appreciation and interpretation alone can disclose it to the world.

NOTES AND COMMENTS

Dr. Jacob Hirsch last month exhibited in New York a remarkable sheaf of wheat, offered for sale at the modest price of \$35,000. But the sheaf was of pure gold, a votive offering to Demeter made by some devout Syracusan of Sicily more than 2,000 years ago. The mystery attached to the object is not so much its purpose or giver as that it should have been preserved all these centuries in its original delicacy and perfection. The bearded stalks are set on tiny spirals which permit the stalks to bend as if waving in the wind, though at the same time sufficiently strong to stand upright. The goldsmith who made the sheaf put his utmost into his work and carved the fronds so perfectly that the delicate lines in them are still perfectly distinguishable. This is the only specimen the collector knows.

The harvest of the work of the Archaeological Society of Washington, under the direction of Professor George Grant MacCurdy, at Castel Merle in the Dordogne, France, in 1925, and deposited in the National Museum, comprises upwards of one thousand specimens, consisting of flint scrapers, points, knives, cores, hammerstones of quartzite, and osseous material (bones and teeth of horse and deer). Aside from a small number of Aurignacian flakes, the stone material belongs to the Middle and Upper Mousterian stages of culture.

Archaeological discoveries made by persons not thoroughly at home in the particular field where the discoveries are made, must always be regarded with caution. On January 31 *The New York Times* published a long dispatch from Lima, Peru, describing in detail the finds made by a party led by Dr. William McGovern, of London University, and Dr. Julio Tello, Curator of the Peruvian Government Archaeological Museum. The region visited was the Paracas peninsula, 25 miles south of Pisco. "Porphyry" walls of a buried city were located, known locally as Cerro Colorado, considerable burial chambers were examined, fifteen mummies inspected, and textiles in the chambers described as approximating in design those of the lost culture of Tiahuanaco. Dr. McGovern was quoted by the dispatch as believing his finds antedated the year 1,000 B.C. A month later Prof. Philip A. Means, Associate in Anthropology of the Peabody Museum at Cambridge, corrected the mistaken impression of great value and unusual antiquity by pointing out that the "red porphyry" of Dr. McGovern is nothing more than ordinary hard red adobe. "I have seen tons of it in the coastal zone of Peru," adds Prof. Means. The site is, therefore, probably only an ordinary coastal ruin of the Tia-

huanaco period, to which the textiles seem to belong, and dates from between 500-900 A. D. It is to be noted also that Dr. Tello was not quoted in the dispatch.

The growing popularity of etchings in Washington is attested by the numerous public exhibitions recently held in the public galleries, and by the continuous displays on the part of dealers. The National Gallery is an example, with its great collection of Whistlers. Some of the modern etchers are doing excellent work, among them the Englishman Wilkinson, whose marines, especially where they touch the past, deserve a high place. Their admirable phrasing of the sea in all its moods has rhythm and balance, while their purity and economy of line and general restraint are excellent.



THE MAYFLOWER LEAVING PLYMOUTH.
DRYPOINT BY NORMAN WILKINSON.

ART AND ARCHAEOLOGY regrets having to record the deaths of three men of note. Professor William Tufts Brigham, Director of the Bishop Museum of Ethnology in Honolulu since 1888, died January 30. The Cleveland Museum of Art was deprived of both its President, J. Homer Wade, and one of its most devoted officers and supporters, First Vice-President Ralph King. Both gentlemen had been connected with the Museum from its inception, and had given it continuous and generous personal support in innumerable ways. President Wade, in fact, having given the ground on which it stands and a purchase fund of more than a million dollars, to enumerate two only of his many gifts.

Seven years ago a group of young women who had been students together in the art schools of Philadelphia, conceived the idea of exhibiting their work together as a group. Out of this temporary association developed the unusual and interesting permanent organization known as the "Ten Philadelphia Painters." The results of the annual exhibitions which have regularly followed the initial adventure have more than justified the courage of these daring innovators, and this season they have not only held their regular exhibition in Philadelphia, but two "Rotaries" of 40 canvases each, one of them going through the middle West, the other through Pennsylvania. During the present month another show will be held at Atlantic City. All of the "Ten" are members of the National Association of Painters and Sculptors, all exhibit in the Association's shows in New York, and through its rotary exhibits have sent their pictures into most of the United States and as far away as Honolulu, Rio de Janeiro and Buenos Aires.

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PRELIMINARY REPORT ON THE GUATEMALA EXPEDITION

Dr. Manuel Gamio, leader of the Guatemala Expedition of the Archaeological Society of Washington, has reported his arrival in Guatemala City January 31, his cordial reception by officials of the Republic and certain preliminary results of his survey of ancient sites near Guatemala City. His observations confirm earlier conjectures that evidence of ancient human occupancy, long antedating the Spanish Conquest, would be found in the highlands of Guatemala and thus amply justify the confidence with which the Board of Trustees authorized the current expedition, the Society's first venture in the field of American prehistory.

Although Dr. Gamio's letter was written after a hurried and merely superficial examination, it teems with enthusiasm over the apparent wealth of archaeological data available for investigation. Fragments of archaic pottery, search for which was one of the prime objects of the expedition, occur in abundance and at varied depths. These broken bits represent sedentary Indian life so old that its age may not be approximated even; they appear to illustrate cultural contact, or cultural similarities, between the unknown inhabitants of the Guatemalan highlands and pre-Aztec peoples of the Valley of Mexico. As this number of ART AND ARCHAEOLOGY goes to press, therefore, the researches being directed by Dr. Gamio hold possibilities beyond our most optimistic expectations.

The importance of the Society's expedition and its probable effect upon current knowledge of the archaeology of Middle America may be further gauged from the fact that a small, extinct lake has been found, deeply buried in whose bottom muds occur successive deposits of ceramics, obsidian knives, miniature sculptures in clay and stone, etc. Most of this material is unquestionably archaic; very little of Maya origin. This archaeological question naturally arises: Did the great Maya civilization, which once flourished throughout Guatemala and Yucatan, develop from the Archaic? The answer to this question is now being sought.

One of the most interesting paragraphs in Dr. Gamio's letter concerns his discovery of archaic and transitional types of pottery beneath the valley floor near the little Indian town of Mixco, not far from Guatemala City. Here fissures twenty meters in depth still exist as reminders of the great earthquake of 1917. It is in such crevices as these, many of which can be penetrated only at great personal risk, that Dr. Gamio has exposed evidence of those extremely ancient and unidentified tribes he has tentatively named the Archaic. Such accumulations of stratified deposits, varying in antiquity according to their depth below the surface, furnish an unparalleled opportunity for archaeological research of inestimable importance and value to American prehistory.

Following his researches near Guatemala City and Mixco, Dr. Gamio plans to extend his explorations to more remote valleys—to the vicinity of Quetzaltenango, Huehuetenango, Alta Verapaz, Zacapa and other interior villages rarely visited by travelers from the United States. Dr. Gamio's investigations will necessarily be brought to a conclusion early in April, with the advent of the rainy season.

NEIL M. JUDD,

Chairman, Research Committee.

SECOND PART OF CHIESA COLLECTION HERE

The second part of the Achillito Chiesa collection will be on exhibition at the American Art Galleries, New York, beginning Saturday, April 10, until the sale, April 16 and 17. Many of the articles of this collection come under the category of national property of Italy, and were removed only after long negotiation.

Mr. Achille Chiesa began this collection around the year 1900, intending to present it to the city of Milan. He died in 1921 and willed it to his son, Achillito, who found himself in a tight financial position, having already agreed to purchase many pictures to be paid for at future dates, and without funds to meet his obligations.

A syndicate of important Italian financiers and relatives of the Chiesa family was formed to liquidate these debts. The syndicate was incorporated under the name of Ars, in accordance with the Italian law, and after long negotiations and a visit on behalf of the American Art Association by Mr. Cortlandt Field Bishop, they decided to send the collection to America to be sold at unrestricted public sale. Even then, there were many difficulties to contend with before consent to send the collection to America was given by the Italian Government. The so-called Pacca law of Italy absolutely forbids exportation of objects of art that have been inventoried as national property. Through the united efforts of the Ars corporation and the American Art Association the Italian Government waived provisions of this law and permitted them to be sent to America for sale.

The first section of the collection, which was not the important part, was sold in November for a total of \$123,160.

In the consignment to be sold this month is a remarkable series of majolica, comprising more than 100 XV and XVI century pieces; a terra cotta *John the Baptist* by Giovanni della Robbia; 140 textiles; laces, Limoge enamels, carved ivories, furniture, and some 50 paintings by Tuscan Primitives and masters of the Renaissance. Daddi, Lorenzetti, Orcagna, Antonello da Messina, Filippino Lippi, Lotto, Van der Weyden and Mabuse are among the masters to be shown, while the Crespi *Madonna* is attributed to Michael Angelo.

The sale in its entirety will probably rank as the most important ever held in America. It will extend into 1927, when other sections of the collection will be shipped over here for final disposition. The receipts will, it is believed, run into several millions of dollars.

DR. WOOLLEY REPORTS FROM UR OF THE CHALDEES.

Dr. C. Leonard Woolley, in charge of the joint expedition of the Museum of the University of Pennsylvania and of the British Museum, in his January report indicates that some disappointments have been met, but that the work during December was unusually varied and interesting, covering the history of Ur from the close of the Persian régime to a prehistoric date so remote no definite date can be assigned to it. Dr. Woolley continues:

The "E-Harsag" site, where we had hoped to lay bare the palace of King Dungi, proved in this respect disappointing. What came within our sphere was so ruined that even its ground-plan could not be completely recovered: it yielded fine objects, and this month a curious discovery was made. Under the shrine, immediately below its paving bricks, there came

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to light five hollow clay cylinders, about eleven inches high, inscribed with the name and title of Dungi. They were empty of all but infiltrated soil, but may well have contained food-stuffs such as would have perished, leaving no trace of themselves, and if so we have here evidence of a foundation-ceremony not unlike that practiced in Egypt at a much later date. The cylinders themselves are perhaps a degradation of the great hollow clay prisms covered with inscriptions that were found by the French excavators at Tello beneath the floors of the earlier ruler Gudea.

This discovery was made when we were pulling up the floor in order to follow an earlier wall buried beneath it. Where buildings of 2000 years and more before Christ lie close to the modern surface and are so ill-preserved as to have little interest, we penetrate

On the very surface within the Temenos we found scanty traces of a building of the Persian times, too ruined to present much interest, and below this a large mud-brick building the southeast end of which at least was well preserved, dating from the seventh century B. C.—apparently an official residence or institution attached to a temple in the rooms of which we found a number of tablets, school exercises and hymns, of Neo-Babylonian date. This building was in part built over and in part incorporated in itself an older structure of the Kassite period, apparently of much the same character, with a large central courtyard and rooms all about it, solidly built in mud brick over burnt brick foundations, which we attribute provisionally to king Kuri-Galzu, 1400 B. C.; it is upon the excavation of this that we are at present engaged. But below this, in



"SANCHO BERNÉ" [TOSSING SANCHO], A RARE XVIIITH CENTURY BRUSSELS TAPESTRY FROM THE MERCEDES COLLECTION, RECENTLY SOLD FOR \$10,000 BY THE AMERICAN ART GALLERIES. THE ENTIRE MERCEDES COLLECTION BROUGHT ALMOST \$200,000.

to the older strata underneath. Two or three feet only below the Dungi level there were rooms with walls of plano-convex mud bricks—small pudding-like bricks rounded on the top—and floors of fine red clay or burnt-brick pavements. These rooms we could date—both by the character of the building and by the objects found in them, among these a little white shell carving of a seated bull, an admirable example of early art—to the First Dynasty of Ur, about 3300 B. C. Twenty feet and more below them there were still walls, belonging to a time when the use of shaped bricks, even of crude clay, was the exception rather than the rule, and men merely brought basket-fulls of fairly firm, dry clay and rammed them together with a softer mud-mortar into a kind of *terre pisée* which we found difficult to distinguish from the surrounding earth.

the few spots where we have probed to a deeper level or where the foundations of the Kuri-Galzu walls lie lower down and are set over earlier remains, we have come upon walls of a very different type: massive construction in burnt brick—great piers and gateways still standing six and eight feet high, and though so little work has yet been done, we are already able to establish from the written records something of the history of what will undoubtedly prove one of the most imposing of the ruins of Ur.

The building was begun apparently by Ur-Engur (2300 B. C.) and finished by his grandson Bur-Sin. Their records speak of it as the E-Gig-Par of the goddess Nin-Gal. After its destruction in the times of the Flamite invasion which brought the Third Dynasty to a close, it was rebuilt by the Isin kings who in-

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herited the overlordship of Mesopotamia, and nearly all these rulers are represented on the site by inscribed bricks or other written testimony. Their work does not seem to have lasted long, for all its solidity of construction, for by 2072 B. C. Warad-Sin, king of Larsa, had to undertake its reconstruction. We found one of his foundation-cones *in situ*, and thereon he claims to have rebuilt the ancient walls of Bur-Sin and strengthened them from their foundation upwards. In sober fact what he did was to plaster a thick layer of clay against the face of the Isin walls, and he must stand convicted of exaggeration. None the less this building, the E-Nun-Azag, or Great House of Splendor, as it was now called, contained a great wealth of objects, judging by what we have found in the very small part of it which we have as yet examined. Inscribed and sculptured stelae and statues of diorite and of alabaster adorned it, and in front of the door of one of the inner shrines we found, flung out and broken, beautiful stone vases inscribed with the dedications of various kings from 2700 B. C. down to the days of Warad-Sin.

The Spinden-Mason Expedition to Yucatan, Mexico, is reported by Mr. Mason in dispatches to the *New York Times* to have discovered the ruins of five Maya cities within a stretch of fifteen miles along the coast. The two larger and more important ruins are believed to be those of "Xkaret" and "Paalmul". The former means "Little Bay" and the latter "Broken Pyramid." Chakalal, Actuo and Acomal are the other three towns. Mr. Mason's dispatch announcing the discovery says:

"The ruined city of Xkaret is surrounded by a stone wall six feet high and six feet broad, touching the sea on the north and south. It is the only ruined Maya city thus far discovered except Tulum which is equipped in this way. Xkaret warrants much further study. Our discoveries included two new and important archaeological features. In the first place we found a different style of wall paintings from the examples previously found in the ruined cities of Tulum, Chichen Itza and Santa Rita. Secondly, we observed a peculiar use of small sculptured figures assembled from molded parts. These sculptures had been found previously in many places, but our trip proved their use for attachment in an upright position to the altars at the rear of the temples. We also found interesting proof of the connection between shrines and sanctuaries in the temples. Many times a tiny shrine was later built over and became a sanctuary. A very interesting feature in Paalmul was a large round tower with four terraces. It has only one small room, which was at the very top of the tower. It may possibly have hidden inner chambers similar to the tomb of the high priest of Chichen Itza."

A second dispatch from Mr. Mason to *The Times* reports further discoveries, and the locating of the Maya city of Muyil, through information received from friendly Indians. Hitherto the Indians have been hostile, and previous expeditions in 1918 and 1922 failed to discover the location of the city. Mr. Mason says:

"The schooner was obliged to cross the shallow bar of Boca de Paila between dangerous reefs, where we anchored. Our tender with an outboard motor then crossed a second bar in a heavy surf into a long lagoon opening into a vast mangrove swamp, then into a brook ten feet wide with a powerful adverse current and sharp turns; finally we reached the first temple on the edge of a lake fifteen miles long by three wide, which is not indicated on our maps. Crossing this, we entered an artificial canal, ten feet by a quarter of a mile, built by

the ancient Mayas, which was connected with a second lake, a mile and a half by two miles in size. Crossing this, we reached the main ruined Maya city on the edge of a forest in the chicle country.

"The city was probably called Muyil, giving its name to an Indian town abandoned forty years ago. A dozen buildings and six temples were found in fair condition, but numerous mounds marking others have been destroyed. Three of the temples belong to the last period of Maya archaeology after Toltecs had conquered parts of Yucatan. The most important feature is that one temple has traces of incense baskets and gourd vessels in a subterranean structure. Muyil's temples, which bear several traces of wall paintings and inscriptions, are hopelessly damaged. The principal temple is a high structure with a terrace base of round stone, the roof being one of the first examples known in the Maya era."

The exhibit of recent paintings by Marjorie Phillips at the Phillips Memorial Gallery, 1608 Twenty-first Street, Washington, will continue open to art lovers from 2 to 6 P. M. on Tuesdays, Saturdays and Sundays until May second. Mrs. Phillips is represented by a carefully chosen display of canvases which reveal her as a painter of charm and subtlety, and admirably discloses her sensitiveness to color.

The Spanish Duque de Mandas, who recently died, bequeathed to the Prado Gallery his noted Roger van der Wyden panel of the Pietà. The panel measures 20 x 15 inches, and is perhaps the finest van der Wyden known. The price paid by the Prado to the estate was about \$3,500. The Duke had refused offers up to \$45,000 for the painting because he wished the Prado to have it. It is declared by critics to be easily the superior of all the Memlings and other Flemish primitives now in the Museum.

The Rt. Hon. Stanley Baldwin, the British Premier, in his inaugural address as President of the British Classical Association in London in January, ascribed much of his political success to his familiarity with and training in the classics. He said in part:

"The possession of a sense of proportion, of a standard of values, and of respect for the truth of words proved an inestimable aid to political judgment. So far as I have a sense of proportion it has helped me to assess the personal equation of the individuals, distinguished and undistinguished, who form the House of Commons. So far as I have acquired a standard of values, it has helped me to estimate speech and the written word, and has saved me many a time from bowing to the idols of the marketplace. So far as I have had respect for the truth of words, I have been helped to detect the fallacy and the equivocal phrase lurking in the tropical growth of oratory, and I have endeavored to use a speech plain and unambiguous. I have also been able to enjoy with unmixed pleasure the choice of words and the phrasing of those speakers who model themselves on the classical tradition."

LATVIAN ARCHAEOLOGY

Latvijas Saule, a Latvian illustrated monthly devoted to the artistic and archaeological interests of Latvia, brings out a recent number full of interest and with excellent illustrations—some of them in full color—of Latvian embroideries, girdles, etc. Pictures

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show the most recent discoveries made in the department of Jekadpils, Kurzeme. A summary translation of Professor Moora's article says:

"Of the earlier iron age three different types of burial places can be traced in Latvia: in the north, where the remains lie buried, either cremated or not, under a heap of stones; this type of graves is supposed to belong to the Finnish race; while the two other pits and mounds—with inhumation only—are without doubt those of Latvo-Lithuanians.

"The grave-mounds in question were 5—12 m. across and about 1 m. high, encircled by round stones. Under a couch of sand, the skeletons were found lying stretched on the ground. The interments were accompanied by ornaments, tools and weapons. Of the antiquities found first must be mentioned bronze neck-rings which were all alike. These objects are of national Latvo-Lithuanian character, as they are met with only in Latvia and Lithuania. The ancients of this country had no doubt borrowed this type from their southern neighbours. Besides neck-rings, there were found round the neck lunulae-pendants and wire-spirals on a string. The next ornamental objects were the pins, used to fasten or to decorate the dress. Usually they are found one on each shoulder, joined with chains. Wheel- and disk-headed pins must be regarded as national Latvo-Lithuanian ornaments, and were widely used in these countries. Chains as breast ornaments also were very customary in Latvia; from here they spread to the Scandinavians and the Finns. Neck-rings and pins were dug out only in women's graves, while bracelets accompanied men's skeletons as well. A certain type of bracelets is regarded as being of local origin, while its appearance in other countries is due to import. Among the tools and weapons, the spear-heads strive for the first rank. Axes and celts are also very frequent in men's graves, while women's interments abound in sickles of various forms; the latter tool proves that women played an active part in agricultural duties. Knives also were excavated.

"The national character of most finds dug out in the grave-mounds speaks convincingly in favor of their local origin, and in consequence, the author affirms that during the earlier iron age the civilisation of the Latvo-Lithuanians was high and strong and qualified to influence neighboring countries."

Again the unexpected appears in connection with archaeological research. Press dispatches from Cairo, Egypt, declare that, stirred by the amount of gold in the tomb of Tutankhamen's tomb, visitors with a practical turn of mind have bethought them to ascertain whether the gold mines of Egypt are really worked-out. Even the Egyptian Government is interested. One exploring expedition, sent out in 1915 by the Government, studied one of the sources of ancient Egyptian gold, a mountain of known auriferous character. The old placer deposits were, of course, bare, but at a depth of forty feet ore of considerable value is said to have been discovered. The fact that the seven or eight hundredweight of gold in the boy-

king's tomb is of slightly reddish hue indicates an admixture of copper and gives a clue to its provenience.

Correspondence from London in *The Art News* details enthusiastically the acquisition by the British Museum of a Roman sarcophagus of about 200 B. C.

"This interesting piece is carved in high relief with a procession of horsemen advancing towards a shrine and wearing wreaths. Some of their number bear palm leaves. Their horses, represented in a highly spirited manner, are richly caparisoned, as if taking part in some special ceremonial. The procession is accompanied by musicians playing on flute and lyre. It is thought by classical authorities that it represents the annual ceremony of visitation of shrines by Roman knights, the last to be visited being those of Castor and Pollux, the date of the ceremony coinciding with that of the Battle of Lake Regillus."

Sepulchral chambers in mounds near Manaweh, on Bahrein island, in the Persian Gulf, have been partially excavated by the British School of Archaeology, and important discoveries made. Dr. MacKay, in charge of the expedition, is declared to have reported that the large chambers showed decayed wooden pegs so set it seems as if the garments of the dead must have been hung on them for use in the nether world. All the large tombs appear to have been robbed, but several small ones yielded pottery, ivory, shells and both arrow- and spear-heads. Neither gold nor silver was encountered. Prof. MacKay believes the Sumerians may possibly have originated on Bahrein.

Le Vie d'Italia reports that a Permanent Committee for Etruria, recently formed by a group of students and investigators of Etruscan culture, has affiliated itself with the Royal Superintendency of the Antiquities of Etruria. The activities of local organizations will be coordinated and the attempt made to "divulge whatever concerns the life of this still enigmatic people, bring together all the various elements interested in this field, create an active and useful program of labor, and a convention . . . to which will be invited philologists, historians, archaeologists, local and governmental officials and others. The Convention will divide its activities into two classes. The first division will care for all activities of a strictly scientific nature, under the main themes of Origin, History, Language, Art and Civilization, Topography, Archaeology. The second section is to devote itself to more immediately practical matters, such as the coordination in activities of the various local institutions, systematization of museums, accessibility of the archaeological zones, etc., etc. The meeting convenes at Florence April 27, and after its organization is completed, the delegates and attendants will visit the Etruscan centres of the Maremma—Volterra, Populonia, Vetulonia, Chiusi and Cortona . . . Special facilities will be afforded for visits to the antiquities of Florence and to the excavations at Fiesole." The seat of the Committee is at No. 3, via Ginori, Florence.

BOOK CRITIQUES

Ovid and His Influence, by Edward Kennard Rand, Professor of Latin, Harvard University. Pp. xii, 184, 2 plates. (In "Our Debt to Greece and Rome" Series.) Marshall Jones Company, Boston, 1925. \$1.50.

Probably no one living is better qualified than Professor Rand to treat this theme, which is here presented with a completeness and compactness betraying the hand of one who has a thorough command of his subject.

There are only three chapters. The longest gives a survey of the poet's life and works. Ovid is commonly known to us as a poet of love—but *cherchez la femme!* Who is she? Largely, if not wholly, a creature of fancy and fiction. The *risqué*, the positively indecent, in this voluminous writer, belongs to a *falsus amor*, "imaginary amours", which should be food for laughter, not for homilies. But Ovid is also the poet of tragic monologues (*Heroides*), of transformations (*Metamorphoses*), of the pagan year (*Fasti*), and of songs of exile (*Tristia* and *Ex Ponto*). Yet, first and foremost, he is a *raconteur*, for, as Gilbert Murray says: "Among all the poets who take rank merely as storytellers and creators of mimic worlds, Ovid still stands supreme."

It is, then, mainly as a story-teller that ever since the eleventh century Ovid has been a living force in literature. He sits close to the heart of Chaucer, his "sweet witty soul lives in mellifluous and honey-tongued Shakespeare", and in continental literature he is even more deeply rooted. But "that is another story". Read the book itself. It is a masterpiece.

H. R. FAIRCLOUGH.

East Christian Art. A Survey of Monuments, by O. M. Dalton. Pp. xv, 396. 69 illustrations. The Clarendon Press, Oxford, and The Oxford University Press, New York, 1925. \$35 net.

A new book by O. M. Dalton on the history of the East Christian or, as we usually call it, Byzantine art has no need to be recommended to the attention of those who are interested in the history of art. For a long, too-long, time the attention of the historians of art has been attracted by the western branch of Christian art almost exclusively. The great evolution of art in the eastern part of the Roman Empire has been almost completely ignored, partly for lack of interest, partly because the monuments were very little known, especially in those lands which, along with Constantinople, were

the chief centres of its development: Asia Minor, Syria, Armenia, Persia on one hand, and the Balkans and Russia on the other.

It was one of the great achievements of Russian science that this East Christian art, which has been one of the sources of the powerful development of the Russian, was through it first disclosed to the western European scholars and the enormous series of monuments of greatest artistic value for the first time collected and classified. The development begins with the activity of Prof. Buslaiev of Moscow. His pupil, the late N. Kondakoff, however, was the real pioneer in this field, and to him and to his numerous pupils we owe the first attempts at paralleling the East Christian art with the West Christian from the artistic and historical points of view. The task devised by the Russian scholars was taken up by scholars of Western Europe: Strzygowski and his school in Austria and Germany, Diehl and Schlumberger and their pupils in France. In England the leadership in this field belongs to O. M. Dalton. Starting from the study of Iranian art (The Oxus Treasure) and gradually enlarging the field of his studies, Dalton was the first in England to give us a detailed summary of "Byzantine Art and Archaeology" in a book published in 1912 contemporaneously with the brilliant book of Ch. Diehl on the same subject in France, and with the excellent general survey of O. Wulff in Germany. Dalton's book is well known to all students of Christian art. It has been and still is the trustworthy guide of every beginner and student in the field of Byzantine art and archaeology.

In his new book Dalton, as he says himself in his Preface, "treats his subject from a somewhat different point of view". His new study is first and foremost an historical survey and analysis of the monuments, not a handbook of archaeology, and not an attempt at analyzing the artistic value of the monuments. It is a book written by an historian for historians and for those who want to form their own judgment on the artistic importance of East Christian art. In harmony with this chief goal the book is divided into two main parts. The first gives a general survey of monuments which takes us from Syria and Mesopotamia to Asia Minor, Armenia, Georgia, the eastern countries and Egypt; from Constantinople to Greece, the Balkan lands and Russia. It starts again from Italy and surveys France, Spain, Germany, Scandinavia, Britain and

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Ireland. An enormous wealth of information is given in these pages and an excellent, up-to-date bibliography. The second part is both historical and systematic. It gives well balanced chapters on architecture, sculpture, painting, the minor arts and ornament. The field of East Christian art is one full of problems and of conflicting theories. The most abundant supply of new and startling theories comes from Strzygowski. Dalton rarely takes sides. He wisely says that most of the suggested theories are working hypotheses and must be regarded as such. They are apt to be changed and modified by the authors of these hypotheses themselves—as is the case with the author of most of them, Strzygowski. I must agree with Dalton. A general survey is not the place for advocating one or the other of the conflicting views. Nevertheless, the reader feels that Dalton's sympathy is rather with Strzygowski than with his opponents.

This book, like all the volumes lately produced by the Clarendon Press, is beautifully and lavishly illustrated and excellently printed. The price is correspondingly high, yet not too high for the excellent material offered to the reader. I have no doubt that this latest effort by Dalton will remain for a while, along with his first volume, the standard book on the subject of East Christian art.

M. ROSTOVITZEFF.

Mesa, Cañon and Pueblo, by Charles F. Lummis. Pp. xvi, 517. 1 color-plate, 93 illustrations and map. The Century Company, New York, 1925. \$4.50.

Here is a book indeed! It is not often that a man can round out forty years of exploration and study with so vivid, so fresh, so stimulating a resumé of things he has seen and done; and very seldom is it the case that the ultimate work of such a veteran is written with force, charm and intelligence. Mr. Lummis has all these. The book runs over. It oozes the rich, whimsical, genial personality of the man himself, and it has the full power to stir the most sluggish or indifferent imagination with the countless lightning-flash pictures it gives of a life that is rapidly passing away.

In 1884 Mr. Lummis began his wanderings in the southwest, equipped with native American curiosity, indomitable zeal and the friendly approach which made his contact with the Indians of that vast region so eminently successful and so richly rewarded. Now, in the fine, warm glow of a satisfied life, he can

sit back and tell the stay-at-homes such a story as no other similar book even attempts. If one may call special attention to any part, single out any sections for particular approval, it is probable that the chapters on "The Dance of the Deadly Snakes", "Begging the Bear's Pardon", "The Enchanted Mesa", and "A Saint in Court" are the most picturesquely compelling. In the latter, one of the most marvelous stories ever told of office seeking the man literally is related with a quiet charm which makes it a gem. But the whole book is fascinating, and no one who cares to savor humanity and likes the unusual or bizarre can afford to miss it. It is too good to spoil by quoting—though the temptation is strong to pick out bits here and there in such snatches as often disfigure even the best-intentioned reviews.

A. S. R.

Art and Commerce: Winning Essays in "The Studio" (London) International Prize Competition, together with an Article on "The Organization of Commercial Art in the United States," by Harry L. Sparks. Reprinted from "The (London) Studio," February, 1926. Eight pages, quarto.

The six essays in this important reprint are all distinguished by common sense, that rarest of qualities where anything artistic is involved. In each one is more or less clearly indicated the necessity for intimate relationship between the Commerce which is the patron and the Artist who is the purveyor of idea, design, what you will, whereby his patron waxes prosperous. There is room in all countries for intelligent interrelation in the advertising field, and a need for the careful reading by both men of affairs and artists of exactly this sort of advice. In the concluding paper of the series Mr. Sparks, of the National Park Bank of New York, tells suggestively of the cooperative work already well established in the United States by numerous agencies such as The Artists Guild of The Authors' League of America, the Society of Illustrators, and others.

Carillon Music and Singing Towers of the Old World and the New, by William Gorham Rice. Pp. xxi, 399. 79 illustrations. Dodd, Mead & Co., New York, 1925. \$3.

Back in 1914, when Colonel Rice published his *Carillons of Belgium and Holland*, he struck so new a note in descriptive writing that comparisons were impossible. No other book of the

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sort had ever been written. Now, eleven years later, himself ripened by experience, he has brought out a much completer and more ambitious work. The present volume is a veritable encyclopaedia of carillons and everything pertaining to them. Highly technical at times, categorically precise at others, again anecdotal, and always poetic, the author holds a nice balance for a theme which, in less expert hands, might easily have slipped into either the stupidities of a mere catalogue or the banalities of over-sentimental fine writing. There is nothing of either here; the touch is sure and firm; the tones are clear and harmonic, the intervals sound, and the resolving chords managed with finesse. It is a good book.

Everywhere Colonel Rice has documented his work with the greatest care. He has managed, also, by the very simplest of devices—that of plain statement—to give his authorities their full and proper weight without making them weighty. The research required was large and covered years, but it was worth while. America comes in for no small attention, and the already noted carillons here receive adequate treatment. Many interesting sidelights upon the general theme sparkle out: such, for example, as the etymology of the term *belfry*, originally about as far from indicating a bell-tower as one could imagine; and the derivation of *carillon* through the French from the Latin *quadrillionem*—"the four diatonic bells which made up the tintinnabulum of the twelfth century." Interesting throughout, much of the book bears the test of careful second reading, and parts of it the scrutiny of study. A. S. R.

A Satchel Guide to Europe, by William J. Rolfe. 46th Annual Edition, revised and enlarged by William D. Crockett. Pp. liv, 572. 8 maps and plans. Houghton Mifflin Company, Boston, 1925. Cloth, \$5; leather, \$6.50.

If one journeying abroad must travel on a single book, as many of our people do, it would be difficult to find one more generally useful. Comparison with other guides, whether past or present, is fair to neither, for this is a compendium, a *vade mecum* for the British Isles, the Low Countries—in fact, for the whole Continent, including Scandinavia. Crammed into its well-printed pages are an Introduction which is excellent and up-to-date; chapters every tourist will wish to read on "Motor Routes," "Air Lines," "Changes Recent and

Prospective"; a comprehensive section devoted to Norway; and other features too numerous to mention here. In general it may be said that the unessential and uninteresting—as well as the detailed—are avoided, and emphasis laid upon their opposites with no small skill. The Index is admirably full. Another good feature is a bibliography, and references are freely given, enabling the more serious traveler to go to sources for his information in extended form. Occasional infelicities of phraseology make the work at times distinctly of the school-room, but its general value is amply attested by the fact that this issue is the forty-sixth consecutive one since Dr. Rolfe prepared the first edition. Typographically and otherwise the book is well up to its publishers' standard.

Egyptian Papyri and Papyrus Hunting. By James Baikie, F. R. A. S. Pp. 324. 4 color plates, 28 illustrations. Fleming H. Revell Co., New York, 1925. \$3.75.

Mr. Baikie has already given us a series of very readable books dealing with ancient Mediterranean civilization. In this volume he carries out the promise of a book on papyri, made in his *Century of Excavation in Egypt*. It contains few palaeographical details, but is frankly a popularization of the more technical work of Breasted, Pelt, Milligran, and Grenfell and Hunt. It forms a welcome collection of documents, with sprightly and sometimes diffuse commentary; the book might well have been greatly condensed. But the reader who wishes to visualize ancient and Graeco-Roman Egyptian life will greatly enjoy the romantic story of the discoveries of written documents in Egypt from 3000 B. C. on. Mr. Baikie gives us an history of antiquity-hunting in Egypt, where the value of the papyri was only slowly realized; several of the more interesting early stories they preserve, as of the Doomed Prince, the Two Brothers, and the Adventures of Wenamon; the more important literary and Biblical finds of recent years, with especial reference to the Logia of Jesus; and some of the letters and other documents secured from ancient waste-paper dumps or crocodile-wrappings. He concludes that modern English scrap-baskets would show a lower grade of literary interest, and hopes an historian may arise to weave all this wealth of material into an artistic tapestry. There is an index, and the printing and plates are excellent.

CHARLES UPSON CLARK.

ART AND ARCHAEOLOGY

New Guide to Pompeii. By Wilhelm Engelmann. Pp. 219. 2 maps, 17 plans, 122 illustrations. Wilhelm Engelmann, Leipzig, 1926. In paper, 3 goldmarks; in cloth, 5 goldmarks.

Here is what might have been in other hands an excellent and admirable book, ruined by the stupidity of its author-publisher. With characteristic Teutonic thoroughness Mr. Engelmann has investigated Pompeii in the light of the most recent discoveries from beginning to end, finishing last July. He has left practically not one physical point untouched. His introduction has some admirable features. But to write of Pompeii as one would enter so many tons of cheese in a factory order-sheet, or record carefully so many bbls. beer or so many hhds. kraut, is a sacrilege! The literal-minded may be able to overlook the stupidities of a more than usually clumsy translation, maps and plans printed in a hodge-podge of Italian and German, and ridiculous and frequent typographical blunders—but it is exceedingly doubtful that many intending visitors to Pompeii will buy the book notwithstanding its completeness in a physical sense and its convenient format.

The Faliscans in Prehistoric Times. By Louise Adams Holland. *Papers and Monographs of the American Academy in Rome*, Vol. V. Pp. x, 184. 13 plates. American Academy in Rome. 1925.

This fifth volume of the *Papers and Monographs of the American Academy in Rome* is a worthy successor in the series. Thus far the volumes have kept to their original *metier*, which was to take some piece of research of a character and amount that could be completed during a one-year residence in Rome. Dr. Bryan was fortunate in having a two-year Fellowship during which he completed his *Italic Hut Urns and Hut Urn Cemeteries*, the volume in the series immediately preceding this one by Mrs. Holland.

The author strikes a shrewd note at the very beginning of her book when she says that the fashion of speaking "of the Etruscans as the great riddle of Italy" is about to go out of date. The origin of the Umbrians, the Sabines, even the Romans themselves, is almost as great a mystery as that of the Etruscans.

Mrs. Holland chooses for her study a prehistoric people even less known than any of those mentioned. They lived in a small dis-

trict of not more than 16 miles square, which lay north of Rome's great Etruscan rival Veii. The Faliscans spoke a Latinic dialect, and are therefore likely to be one of the many small Italic tribes which came in from the north, and found in the beautifully rolling country west of the Tiber a spot which suited them. Neolithic discoveries in the Ager Faliscus are few thus far, but in what have been found there is the uniformity in essential features which "has been taken as evidence that the same people had spread all through the country after their arrival had ended the Paleolithic Age".

After the author gives a resumé of the scanty evidences for very early times in her first chapter (The Ager Faliscus and Its Earliest Inhabitants), she launches out in succeeding chapters into a very detailed and well-documented account of the archaeological proofs for Faliscan history. The title of the chapters—II: Cremation Burials of the Faliscan Iron Age; III: Cremation Burial of Period II; IV: Inhumation Burial of Period II; V: Inhumation Burial of Period III (the longest and best chapter in the book); VI: The Survival of Cremation—give an understandable outline of the work.

The author's conclusions seem to be sound. She says the Faliscans were of mixed stock, that their territory was inhabited in Neolithic times by a people whose culture was like that of the other peoples scattered over Italy at the same time. The Bronze Age remains do not indicate any new people came into the Ager Faliscus who drove out the earlier inhabitants and settled on their lands. But in the Iron Age some of the people who cremated their dead—the same people who at the same time overran Etruria and Latium—crowded into the northern part of the Ager Faliscus, and amalgamated to a certain extent with the earlier Faliscans. Although affected by the Etruscans, the Faliscans were able to maintain their individuality, and their prosperity went along its even way until Rome swallowed them up in her conquest of Italy.

Mrs. Holland's book is not meant for general readers. It would be tedious and uninteresting to them. It is a piece of research work on a people and territory little known, and is therefore of scientific value. The School of Classical Studies of the American Academy in Rome is to be congratulated on this new addition to its scholarly publications.

R. V. D. MAGOFFIN.



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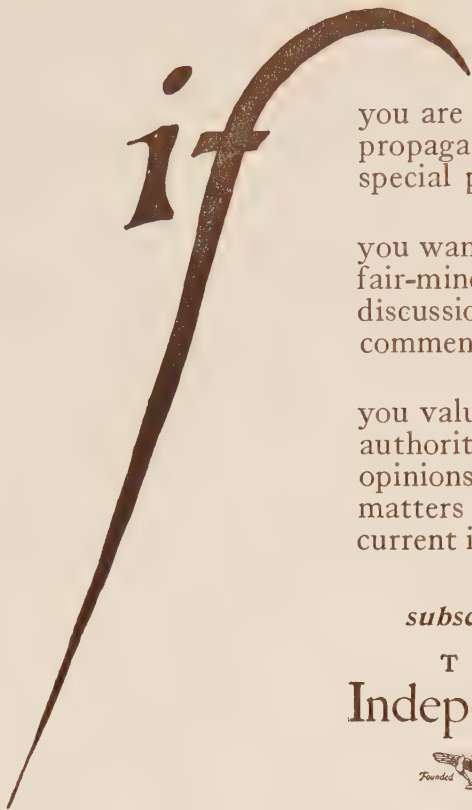
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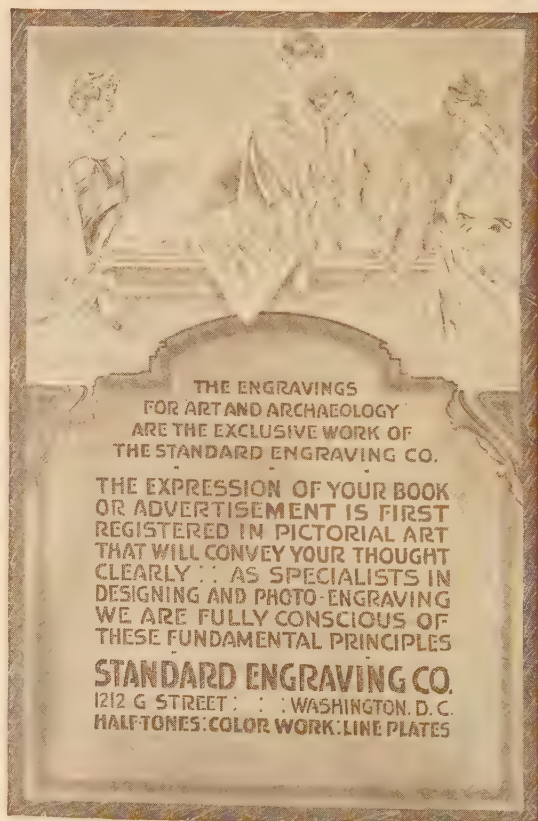
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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXI

JUNE, 1926

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SWEDEN'S ROYAL ARCHAEOLOGIST

By ERIK WETTERGREN

Curator, Swedish National Museum, Stockholm

WHEN we say in Sweden that Crown Prince Gustavus Adolphus is one of our leading intellectuals this involves none of the servile phraseology sometimes associated with royal persons, but is an entirely objective characterization of traits and activities evidenced in a variety of ways. If it is true that at the present time Sweden stands at a high cultural level, the credit may be ascribed in a substantial degree to intensive personal support which the royal family, and not least the Crown Prince, gives to different branches of art and science. More specifically, it is art and those fields of research whose purpose it is to elucidate art scientifically; that is to say, history of art and archaeology, which mainly occupy his interest, and I shall here attempt to give a brief account of the activities through which this interest finds expression.

The artistic and scientific tastes of the Crown Prince have a good back-

ground in the Bernadotte dynasty. No less than two of its members have their names permanently written in the history of Swedish art. Among those in the immediate surroundings of the Crown Prince with whom he has almost daily intercourse is his uncle, Prince Eugene, whose high position in the realm of modern Swedish art nowadays is undisputed, at home as well as abroad. Prince Eugene belongs to that group of artists who during the eighties and nineties of the last century discovered as it were the characteristics and aesthetic effects of the Swedish landscape, which he has rendered in deep, lyric tones and with a pronounced sense for decorative effect. It is no exaggeration that Prince Eugene is one of our foremost monumental painters and that no one else has rendered so well as he the dreamy, light tone of a Swedish summer night.

In the generation before this the Bernadotte family also produced a



PROMONTORY OF ASINE WITH ITS "LOWER CITY" AND NECROPOLIS, SEEN FROM THE BARBUNA MOUNTAIN RIDGE—
THE SCENE OF THE SWEDISH EXCAVATIONS UNDER THE DIRECTION OF THE CROWN PRINCE.

royal artist for Sweden in the person of Prince Eugene's uncle, King Charles XV, though he hardly achieved his nephew's strong, personal power of expression. As the central figure in a group of artists with whom he elaborated the plans for the National Museum, founded by him, he made, moreover, a lasting contribution to Swedish art. An entire section of this Museum owes its existence to his interest as a collector. This is the section of decorative art, the nucleus of which consists in a large collection he donated.

The same interest is shared in a pronounced degree by his nephew, King Gustav V, who has gathered a beautiful collection of Swedish and foreign silver. Oscar II, Charles XV's brother and successor on the throne—Prince Eugene's father and the grandfather of the Crown Prince—was also a man

of deep cultural interests. A *grand seigneur* through and through, he was a foremost orator of his day and a poet of great formal talent. Beneath this rhetorical splendor he maintained a profound scholarly interest, and was a liberal patron of science, as shown, for example, by his generous support of the great research expeditions which for all time have inscribed the name of Sweden in the history of geographical explorations. Both Erik Adolf Nordenskiöld and Sven Hedin found in the "old king" an invaluable supporter of their journeys over unknown seas and lands.

The roots of the various branches of Crown Prince's cultural interests may be traced, therefore, to an excellent family tradition, but it is no exaggeration to say that he has devoted himself to the studies dear to him with



SWEDISH EXCAVATORS ON THE CLASSIC GROUNDS OF GREECE.

From left to right, front row: Erik Wettergren, author of the article, Count C. G. D. Hamilton, aide de camp to the Crown Prince, Mr. A. J. B. Wace, head of the British School of Archaeology at Athens, and Nik. Kyparissio, head of the Bureau of Archaeology in the Greek Ministry of Cults.

greater thoroughness than any of his ancestors.

His mind was first captivated by Scandinavian archaeology. During the last decades of the nineteenth and the first of the twentieth century this science passed through a period of high development. Through their industry in collecting specimens and their brilliant coordination of apparently unimportant facts, such men as Emil and Hans Hildebrand, Bernhard Salin, Oscar Almgren, and, above all, Oscar Montelius, established a fixed chronology and likewise provided a graphic representation of the cultural development of the Swedish people from palaeolithic to historic times. The young Prince was fascinated by the graphic manner of showing how the records of the Swedish people are inscribed in the soil, and in his school years became associated with those who, spade in hand, strove to contribute their share

to the exploration of the country's prehistoric period.

This occurred when, at the age of sixteen, he was spending his summer vacations at Tullgarn, his parents' country seat in Södermanland, where memorials of the past abound. Archaeology, however, became to him more than boyish play, and after college graduation he continued his studies at the old university of Upsala—the Oxford of Sweden—making Swedish antiquities his favorite study, under the guidance of Professor Oscar Almgren, a teacher of great eminence, complementing this by diligently taking part in field work. Thanks to the initiative of the Prince and the financial aid which he secured, one of the most remarkable discoveries of the Swedish Bronze Age was thus made, when “King Björn’s mound at Haga” gave up its priceless treasures to light and science.

ART AND ARCHAEOLOGY

With greater experience and stricter scientific critique he next devoted his summers to the work of cataloguing the antiquities found in the neighborhood of Tullgarn. After his marriage to Princess Margaret of Connaught in 1905, when he moved to his own country seat, Sofiero, in Skane, the extreme southern province of Sweden, a great part of his time was employed in excavations of its soil, as rich in memorials of the past as it is fertile. Above all it was the Stone Age of Skane which aroused his special interest, and the excavations undertaken there during the summers of 1905, 1907, and 1908, under the direction of Prof. Almgren, and of Otto Frödin in 1920 and 1921, have had in the Crown Prince an interested, diligent, and keen participant. In *Fornvännen*, the journal of the Swedish Royal Academy of Literature, History, and Antiquities, the Crown Prince has

published an account of these excavations which, in the opinion of archaeological experts, abounds in keen observations and shrewd conclusions.

No one could understand better than Crown Prince Gustaf Adolf the importance of enlarging the sphere of his own country's exploratory activity, and it may be said that his work in Swedish archaeology has had its greatest value as a preparation for his most important contribution to this science, which consists in having advanced Sweden by giving it a share in the great international work of exploration. His attention was first directed to classical ground—to Greece. In this Apollonian temple service Sweden's voice had been lacking, and for this reason, in 1920, after conferences with the leaders of the archaeological schools in Athens, the Crown Prince made arrangements with the Greek authorities for permission to excavate ancient

Asine, in Argolis, sung by Homer. Financial support for the expedition was secured, and the excavations began in 1922, continued in 1924 and are to be concluded with the work of 1926.

During part of the fall campaign of 1922 the writer of this article had the pleasure to follow the excavations at close range with innumerable opportunities to observe the intensity with which the Crown Prince took part in the excavations. On the evening of my arrival at Nauplia, the



SWEDISH ARCHAEOLOGISTS AT WORK IN THE INTERIOR OF A MYCENAEAN FUNERAL VAULT AT ASINE IN GREECE.

From left to right the men are Crown Prince Gustavus Adolphus, Axel Hallin, Prof. Axel Persson, and Dr. Otto Frödin. The woman is a native worker.

ART AND ARCHAEOLOGY

capital of Argolis, the Crown Prince had gathered around him at the modest hotel which constituted his headquarters some experts who with scientific thoroughness exchanged observations after visiting the excavations. Deep in discussion, the heads of the French and the English archaeological institutes in Athens, a representative of the Greek government, and the two leaders of the Swedish expedition strolled with the Crown Prince on the open plaza before the hotel, while the starry heaven of Greece twinkled over the classical soil which was about to reveal a few more of its thousand secrets.

Early the following morning the party partook of a frugal breakfast, whereupon the Crown Prince and the three Swedes, including myself, who constituted his immediate entourage, drove to the place of excavation, a distance of about five kilometers from Nauplia. The vehicle was as primitive as the roads on which we travelled. It was a Ford of anything but the latest model, held together here and there with a wire or a piece of cord. Its jolly chauffeur, however, thanks to a stay of some time in America, managed to converse sufficiently well. Shaking violently, we drove between agaves in bloom and silver-grey olives—on a road which had been torn up by the powerful torrents of the South. Passing through the small villages we were surrounded by crowds of cheering children who came rushing from their school-benches to hail the popular Prince from the land of the polar circle with their “Καλημέρα! Καλημέρα, πριγκιπέ!”

We met the same cheerful and familiar greetings from the laborers of both sexes who had come from their hamlets on the plains to Asine, to dig



MYCENAEAN VASE FROM 1600-1200 B. C., FOUND AT ASINE IN GREECE BY THE SWEDISH ARCHAEOLOGICAL EXPEDITION, OF WHICH CROWN PRINCE GUSTAVUS ADOLPHUS WAS THE HEAD.

the soil on which thousands of years ago their ancestors had built their homes, erected their fortresses, and prepared graves for their dead. When the Crown Prince had arranged the plans for the day's campaign with Dr. Otto Frödin and Professor Axel Persson, the two leaders of the expedition, he threw himself into the work heedless of the sun which burned from the sky with a heat that was reflected by the dry soil. With spade or knife in hand, he carefully made one layer of soil after another give way for a fantastically painted sepulchral *pithos*, dating from a couple of thousand years before Christ, a noble vase, or an engraved gold-ring from the Mycenaean era, or he was seen for hours at the



SWEDEN'S FUTURE KING AMONG WORLD FAMOUS SCIENTISTS AND EXPLORERS.

From left to right: Dr. Sven Hedin, Oscar Rafael of London, Prof. Pelliot of Paris, Crown Prince Gustavus Adolphus, R. L. Hobson of London, and Prof. J. Gunnar Andersson, the China explorer of Stockholm.

ART AND ARCHAEOLOGY

sieve attempting to extract from the soil even its least secrets.

During a short rest the members of the expedition refreshed themselves, drawing new energy, first from the salty turquoise of the Mediterranean and later in the shadow of the little church where we took our lunch, prepared over an open fire by the wife of the old "archiphylax". It consisted of rice and tomatoes, chicken, and a kind of twisted beans which had been subjected to some primitive art of cooking. The bitter, resined wine remained, like all other spirits, untouched by the Crown Prince.

Not the least charming event of the lunch-hour was the arrival of the school children who had been dismissed from their studies, and now with their warm hands presented the Prince with tightly bound bouquets of flowers or attempted to teach us from their primers the elements of Homer's—or rather, Venizelos'—language.

We resumed work; the sun rose higher and burned ever hotter; here and there a worker could be seen throwing himself down for a moment's relaxation in the thin shadow of an olive-tree, but Crown Prince Gustaf Adolf was the last to abandon his post. Thus the work continued day after day, now at the summit of the acropolis—a fortified, rocky promontory—now at its foot in the so-called "lower city" with its strange remnants of settlements from centuries before the Homeric or the Mycenaean era; again in the vaulted tombs of the Mycenaean age, hewn in the rock and lying like a string of pearls along one of the slopes of the Barbuna mountain, or in the necropolis from the so-called geometric period, situated on another slope of the same mountain.

Outwardly the days were all alike, but in reality they afforded constant variation. One day would feel grey and depressing, when the Greek soil was stingy with its treasures; the next would be filled with tension, when a new and unexpected discovery set the imagination astir and filled the air with the suspense and joy of discovery. The faithfulness to duty, which is one of the most distinguishing traits of the Crown Prince, made it difficult to entice him away from the field of labor, but during a round-trip on the much, but not sufficiently, sung Peloponnesus I noticed other phases of his ardent scholarly zeal and energy which made him smilingly dismiss the often quite noticeable discomforts which are part of travel in Greece, and also his physical vigor, which reminded me of



PITHOS, OR FUNERAL URN OF 2,000 B. C., CONTAINING THE SKELETON OF A CHILD, FOUND IN THE "LOWER CITY" OF ANCIENT ASINE IN GREECE BY CROWN PRINCE GUSTAVUS ADOLPHUS.

ART AND ARCHAEOLOGY

the fact that this man of science is also a prominent athlete.

The excavations at Asine are not yet concluded. The finds are only in part scientifically treated, yet it can already be said that the Crown Prince's expectations have been more than fulfilled. With its acropolis, Asine, "furthest in the bay", to use Homer's words, is situated on a rock which points straight towards King Minos' Crete, the extended island which long before the Greek mainland possessed a

of a child. It is next expected that new light will be thrown on the almost unknown period which followed and during which the communications between Crete and the continent were cut off. Important material from later cultural epochs has also been brought to light, above all from the Mycenaean epoch—about 1600 to 1200 B. C.—which has yielded a large number of finds, in many cases unusually well preserved, from the rock-tombs, which were about twenty in number. Thus the Swedish



CHINESE VASES BROUGHT TO STOCKHOLM BY PROF. J. GUNNAR ANDERSSON, PROVING BY THEIR FORM AND DECORATIONS THAT THERE WERE CULTURAL CONTACTS BETWEEN EASTERN CHINA AND EUROPE AT THE END OF THE STONE AGE.

high culture. In those early times, three to two thousand years before Christ, there were undoubtedly more or less peaceful communications with Greece, but hitherto the traces of them have been both few and poor. The most remarkable result of the excavations at Asine is without doubt that this cultural epoch has been enriched with the most important discoveries in this field thus far made on Greek soil: remnants of houses which at the same time were employed as tombs, plentiful collections of ceramics, stone seals, etc., and most remarkable of all, the *pithos* mentioned above containing the body

expedition to Asine, instead of bringing to the surface new marble deities or mysteriously smiling maidens, has shed light on more pressing problems of exploration and on less known periods of the history of Greece.

To the Crown Prince it was clear, however, that the contact of Swedish exploration with classical antiquity should not be limited to a short visit. He wished to prepare a home in one of the cultural centers of Graeco-Swedish activities for men of science from the North, similar to the archaeological institutes of the larger nations. His first plan to establish such an institute in

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Athens had to be abandoned, but thanks to his own initiative and the financial patronage he succeeded in procuring, Sweden on the first day of February this year opened an archaeological institute in Rome which stands under the direction of the young and energetic explorer, Dr. Bertil Boethius. Great expectations are entertained of this home, where Swedish zeal for scholarship will hold tryst with classical culture. It is typical of the thoroughness of the Crown Prince's method of working that he did not remain content with this central laboratory, but added to it a number of travel stipends, which make it possible for explorers without means to pursue their studies on classical ground.

This royal promoter of culture, however, has not limited himself to these measures in aid of Swedish research work. Personally warmly interested in Oriental, and above all, Chinese art, with which he deals as a qualified connoisseur, he is the natural organizer of those countrymen who share this interest. Thus he is one of the founders and also the president of the Swedish Oriental Society, established in 1921, which in its annual report gathers the results of researches relating to the culture and history of the Orient. Of more epoch-making importance, however, are the results achieved by the so-called "China Committee", of which the Crown Prince is also the head. Under the presidency of Admiral Palander of Vega, Nordenskiöld's companion on his Northeast passage, this committee was formed in 1918 for the purpose of aiding Professor Johan Gunnar Andersson in his geological studies in China. After the death of Admiral Palander, the Crown Prince accepted the presidency of the committee, and from this time its work

entered upon the most important period of its activities. The extraordinarily highly developed methods of excavation for which the Swedish school of archaeology had made itself known were thus extended to the other side of the



PROFESSOR JOHAN GUNNAR ANDERSSON OF THE UNIVERSITY OF STOCKHOLM (LEFT) EXHIBITS SOME OF HIS ARCHAEOLOGICAL TROPHIES FROM CHINA TO THE CROWN PRINCE.

globe, and the results show that new light was shed on the pre-historic epochs of China.

Science has not yet said its last word concerning Andersson's finds, which only a few months ago arrived in Sweden, but it is clear that the excavations he made in Honan and Kansu give us for the first time a picture of the latter part of China's Stone Age, and the beginning of its Bronze Age, an era

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divided into six periods and running from about 3,500 to 1,000 B. C. The most surprising part of these discoveries is the character of the magnificent pieces of pottery found under dwellings and in tombs, which shows that during these distant ages there existed a clearly marked cultural relationship between China and the countries along the Mediterranean and the Black Sea. This opens wide perspectives for the exploration of the Orient. There can hardly be a doubt but that they will be followed up.

During the years Crown Prince Gustavus Adolphus has thus stood in constant contact with his different scientific representatives in different parts of the world, he has also been active in scientific and artistic fields at home. Next to Scandinavian archaeology, the museums have found a place close to

his heart. The best visible expression of this is the society of "Friends of the National Museum" founded in 1911 on the initiative of the Crown Prince and of his friend, Mr. Thorsten Laurin. As a matter of course, the Crown Prince is the intensely active president of this society, the meetings of which are held yearly in the Crown Prince's apartments at the Royal Palace in Stockholm. These material gifts, however, do not constitute the only means by which the Crown Prince furthers the National Museum. This writer, who has the honor to be one of its officers, knows best the stimulating rôle played by the Crown Prince through his warm interest in every detail pertaining to the museum, his valuable advice, his fine and well-balanced judgment in all matters relating to art as well as to archaeology.

AFTER THE MANNER OF LI T'AI PO TO A CHINESE LADY

*Her thoughts are like white pearls held
loosely in the hollow of the hand.
At daybreak . . . at moonrise . . . she lays
for them a snare of many-colored words.
White pearls burning with inward fire are
less beautiful than her gleaming fancies.
If then, from time to time, she frames
them into rhythmic syllables
Shall not the one who listens be abased,
exalted, overcome with humble love?*

—Margaret Tod Ritter.



CHILKAT BLANKET MADE OF MOUNTAIN-GOAT'S WOOL AND SHREDDED CEDAR-BARK.

THE GENERAL MILES COLLECTION OF INDIAN RELICS

Illustrated with photographs reproduced by courtesy of the Museum of the American Indian, Heye Foundation

THE late General Nelson A. Miles fought Indians for many years, and he fought them fairly and squarely, for even before it was all over and his erstwhile enemies had settled down to a peaceful existence, they realized that the big white warrior who had pursued them from the borders of Canada to the wild mountains of northern Mexico was, after all, their staunch friend.

During his varied military activities on the border, General Miles had exceptional opportunities for collecting Indian specimens that would be well-

nigh priceless to the ethnologist today; but he usually had other things to think of—the safety of his men, the transportation of sick and wounded, the ever-present question of food, water and supplies of every kind, and the means of transporting them over long, inhospitable stretches. Yet, always interested in Indian things, General Miles made the opportunity, even in the face of adverse conditions, to gather various Indian specimens, many of them as gifts from the Indians themselves, others through the capture of their warrior owners. In this way



A



B



C



D

A. MAN'S SHIRT, PORCUPINE-QUILL DECORATION (CHEYENNE).

C. MOCCASINS, BEADED DECORATION:

Nos. 1, 3, 5, Cheyenne.

Nos. 2, 4, 6, Sioux.

No. 2, porcupine-quill and beaded decoration.

B. BEADED POUCH (POTAWATOMI).

D. 1. FLUTE (SIOUX). 2. PIPE (SIOUX). 3. PIPE INLAID WITH LEAD (SIOUX). 4. WARCLUB (APACHE). 5. QUIRT OR WHIP (CHEYENNE) 6. WARCLUB (SIOUX).

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he accumulated a considerable collection of ethnological material, as well as a number of objects of great historical value by reason of their association. Since his death, his daughter and son—Mrs. Samuel K. Reber, and Major Sherman Miles, U. S. A.—feeling that such objects should be forever preserved for their ethnological and historical value, as well as for the love and esteem in which the memory of their owner is everywhere held, presented them to the Museum of the American Indian, Heye Foundation, at Broadway and 155th Street, New York City, where they are now displayed.

Among the objects attracting much attention by reason of their historical association are five guns, including that of Nez Percé Joseph, who with his band was captured in 1877 by General Miles after probably the most desperate and masterful retreat in the

history of Indian warfare. Handing his gun to General Miles, Chief Joseph made his famous utterance: "From where the sun now stands, I fight no more against the white man!" This promise he faithfully kept.

Another historic gun is that of Geronimo, the notorious Apache, who with Natche for years had waged intermittent war against troops and settlers alike in southern Arizona and northern Mexico. Geronimo and his entire band of Chiricahua were surrounded in the mountains of Chihuahua by General Miles in the summer of 1886. This resulted in the cessation of Apache hostilities which had been carried on against the whites almost from the time they first entered the region.

Another noted warrior, Rain-in-the-Face, a Hunkpapa Sioux, is remembered as the brave who led the



APACHE BASKETS USED FOR STORAGE PURPOSES.



A



B



C



D

A. SHIELD MADE OF BUFFALO-HIDE (ARAPAHO).

C. 1. WAR-BONNET (CHEYENNE).

2. BOW, ARROW AND QUIVER (CHIRICAHUA APACHE).

B. BABY-CARRIER (HUPA).

D. 1. DRUM (ARAPAHO).

2. LEGGING WITH COPPER ORNAMENTS (HAIDA).

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attack on the troops near Fort Phil Kearney, Wyoming, in 1866, when Captain Fetterman and his command of eighty men were wiped out. This doughty warrior participated in numerous subsequent fights and was one of the leaders in the battle of the Little Big Horn, which resulted in the annihilation of General Custer's command in 1876. Escaping to Canada, Rain-in-the-Face remained until 1880, when he recrossed the border and surrendered to General Miles at Fort Keogh, Montana.

The last of the historic guns is that of the notorious Sitting Bull, whose name is familiar to old and young alike, though he was killed thirty-five years ago. Like Rain-in-the-Face, he belonged to the Hunkpapa band of Sioux, and was both a medicine-man and a warrior. After the battle of the Little Big Horn, Sitting Bull's band was routed by General Miles, but a number, including Sitting Bull himself, escaped to Canada, where they remained until 1881, when their leader surrendered at Fort Buford, North Dakota. He was confined at Fort Randall until 1883. Still unreconciled, he led a faction that opposed negotiations with the whites. In 1890, the "Ghost Dance" religion reached its climax among the Sioux, and an attempt being made to rescue Sitting Bull when his arrest was demanded, he

was shot and killed by two sergeants of the Indian police. His gun, a gift by the President "for bravery and true friendship," according to an engraved inscription on its lock-plate, came into the possession of General Miles, who placed it among his cherished trophies.

Included among the objects of a more strictly ethnological character is an Arapaho shield painted with characteristic devices, including the turtle and serpents, and further embellished with eagle-feathers, scalp-locks, and beads. Noteworthy also is a drum



1. PIPE AND TOBACCO BAG (CROW).
 2. PIPE AND TOBACCO BAG (SIOUX).
 3. PIPE AND TOBACCO BAG (SIOUX).
 4. SADDLE BAG (CHEYENNE).
- BEADED DECORATIONS.

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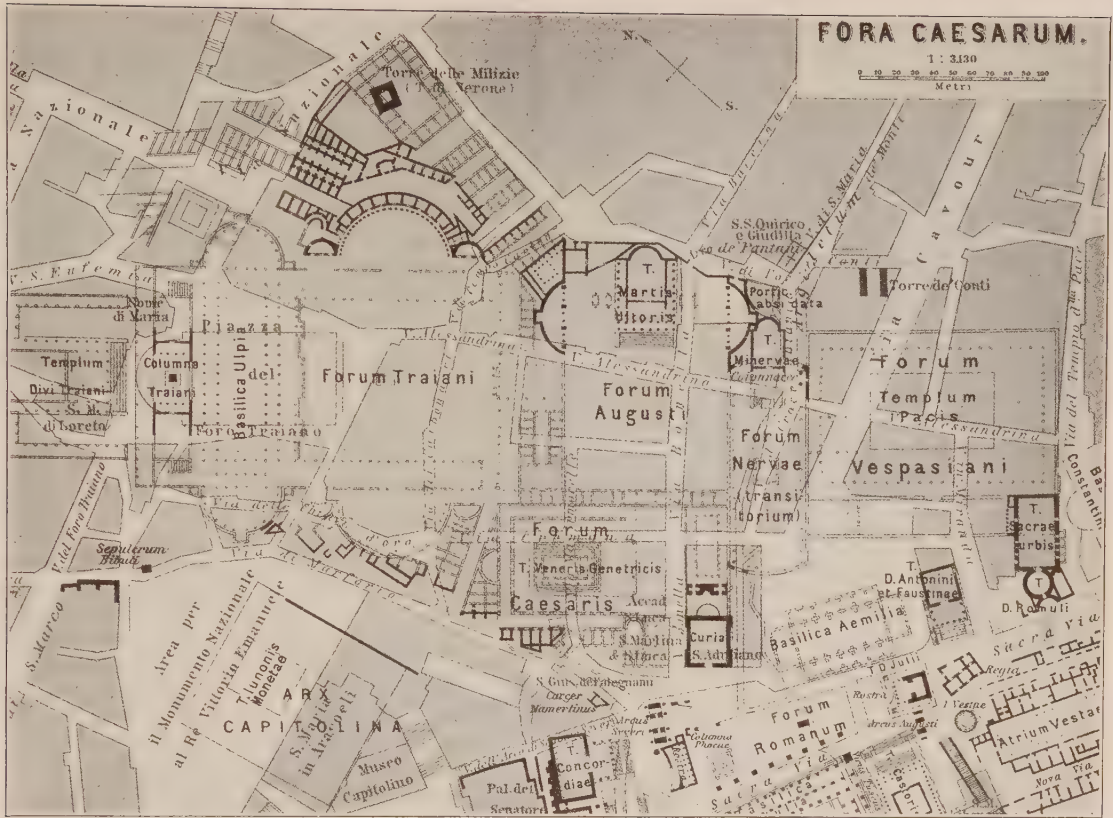
from the same tribe, its frame being a narrow wooden hoop over which is stretched the skin head, painted on both sides with designs depicting a scalp on a pole, a pipe, a bear, and other symbolic devices. Among the other war paraphernalia are some unusually fine examples of bonnets with their long trailers ornamented with eagle-feathers; and some war-clubs, one of which, a most effectual weapon, consists of a staff in one edge of which are inserted three steel knife-blades. From various tribes are bows and arrows, together with ornamented quivers and bow-cases. Pipes of catlinite, accompanied by cases highly decorated with bead and procupine-quill work, are well represented. One of the pipes is an exceptionally fine example, inlaid with lead.

Aside from objects used in war, there are a flute of the kind once used by Sioux youth in their wooing; woven

robes from the Navaho and Chilkat, as well as a painted buffalo-robe; and a model of a *tipi* of earlier days painted to represent a surrender of Indians to General Miles. Quilled and beaded clothing and other articles of this class are well represented. Of basketry, a baby-carrier from the Apache is an excellent example, and there is basketry from the Hupa of California as well. The wide range of objects in the collection is shown by a paddle used by the Haida of Queen Charlotte islands in their great sea-going canoes, and a pair of snow-shoes, five feet in length, from the Loucheux Indians of the Far North. A glance will show both the ethnologic value of the collection, and its great interest by reason of the association of the objects composing it. Some books and pamphlets, as well as a large number of photographs of Indian subjects, gathered on the frontier during many years, are also included in it.



APACHE BASKETS USED FOR FOOD TRAYS.



MAP OF THE FORA OF THE EMPERORS.

Courtesy of Carl Baedeker, Leipzig

THE RESURRECTION OF THE FORUM OF AUGUSTUS

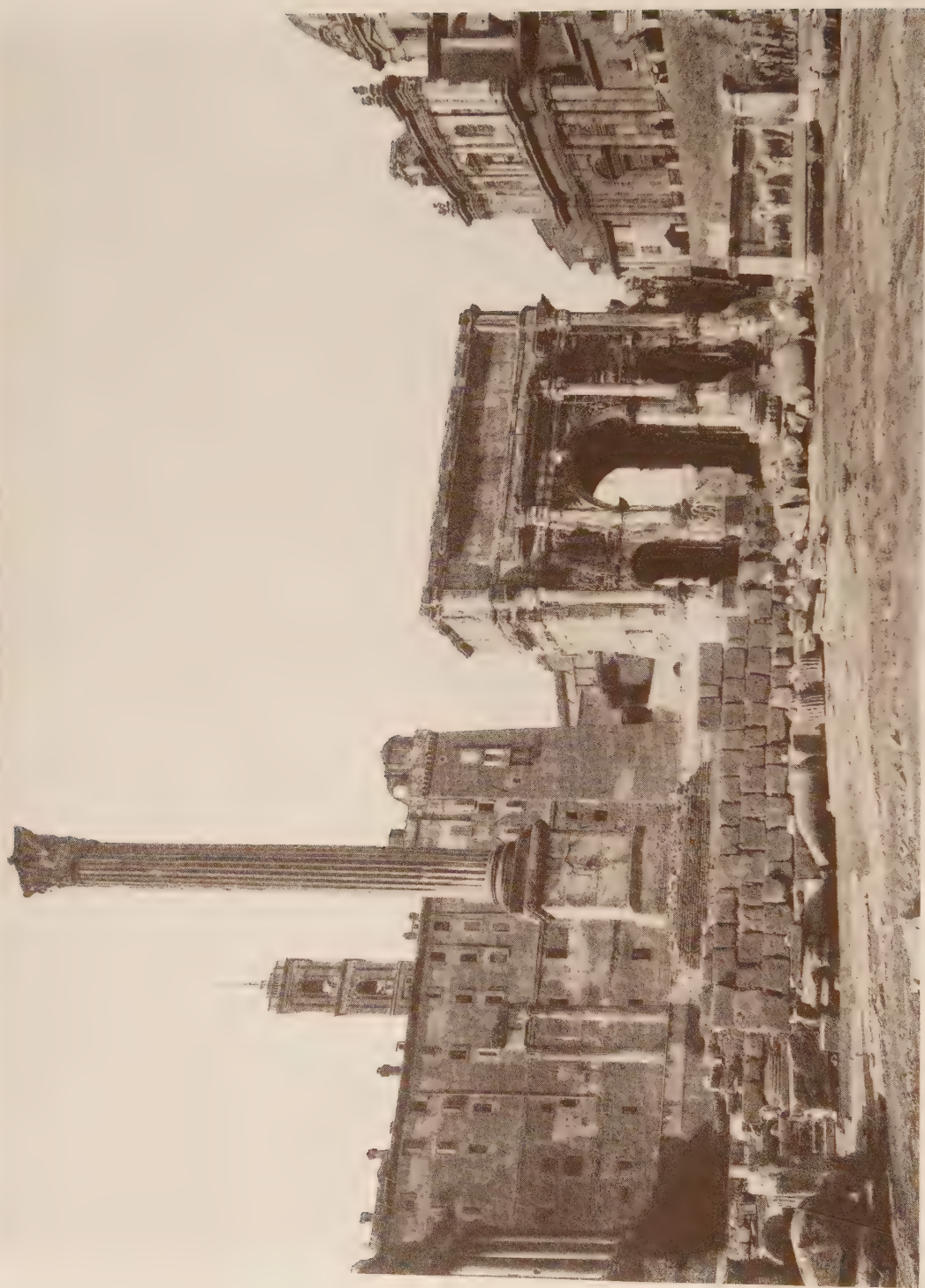
By GUIDO CALZA

Director of the Excavations at Ostia

IMPERIAL Rome is being born again, according to the unanimous wish of the Government, of the Commune, and of the people. And all who, in the marvelous architectural ruins of the Eternal City, see a glorious past shedding its light upon all humanity and upon all civilization, may congratulate modern Italy because she is offering to the world a superb spectacle—the liberation of those Roman ruins which in part the cruelty of time has buried, and the necessities

of life have in part surrounded with mediaeval and modern houses.

As the splendid halls of the Baths of Diocletian, which form a picturesque background for the Via Nazionale and the Piazza della Esedra were freed, some years since, from many miserable hovels and degrading shops, so the work has now been commenced of bringing to light the stupendous ruins of the Forum of Augustus, which are still withheld from the reverent admiration of foreigners and of Italians.



FORUM ROMANUM: THE TABULARIUM, COLUMN OF PHOCAS AND ARCH OF SEPTIMIUS SEVERUS.



THE OLD WALL ON THE PALATINE HILL.

Popular tradition declares this to have been the wall erected by Romulus about the first primitive settlement of the Alban Shepherds.

This is the first step in a colossal undertaking, which is: to give once more to the vast zone surrounding the Capitol—the cradle of the fortunes of Rome—and the Vittoriano—the altar sacred to the new glories of Italy—the monumental character it possessed under the first Roman Emperors, when the fora of Augustus, Vespasian, Nerva, and Trajan rendered it worthy of universal admiration. In fact, the number of monumental squares in Rome increased with the growth of the city; for in the beginning she had only one forum, that now called the Roman Forum, where the citizens assembled or loitered, some eager to see the priests and magistrates on their way to sac-

rifice in the temples, and to dispute in the basilicas or harangue the crowd from the Rostra, others curious to know the most important news or the spiciest gossip of the city. This primitive forum had served as a market-place for the Alban shepherds who came down from the hills and founded Rome, but was no longer sufficient for the dense population which, at that time, during the Empire, exceeded a million. Julius Caesar had already added a second forum, and others were added until they finally numbered seventeen. The most sumptuous were these very ones of Augustus, Vespasian, Nerva and Trajan, the resurrection of which has been commenced.



ALL THAT IS LEFT OF TRAJAN'S FORUM

In order to build his own forum, the most magnificent achievement in architecture of the Golden Age of Rome, Trajan dug up a hill 141 feet high—the same height as the column, the reliefs on which depict the Emperor's Dacian campaign and triumphs.

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Even though so marvelous in their beauty and so worthy of respect, the fora were—it is but too true—shamefully used in every age and pillaged, piece by piece, as soon as the Empire which had constructed them fell. For instance, the Roman Forum, buried to a depth of about three meters, became the Campo Vaccino, where a cattle-

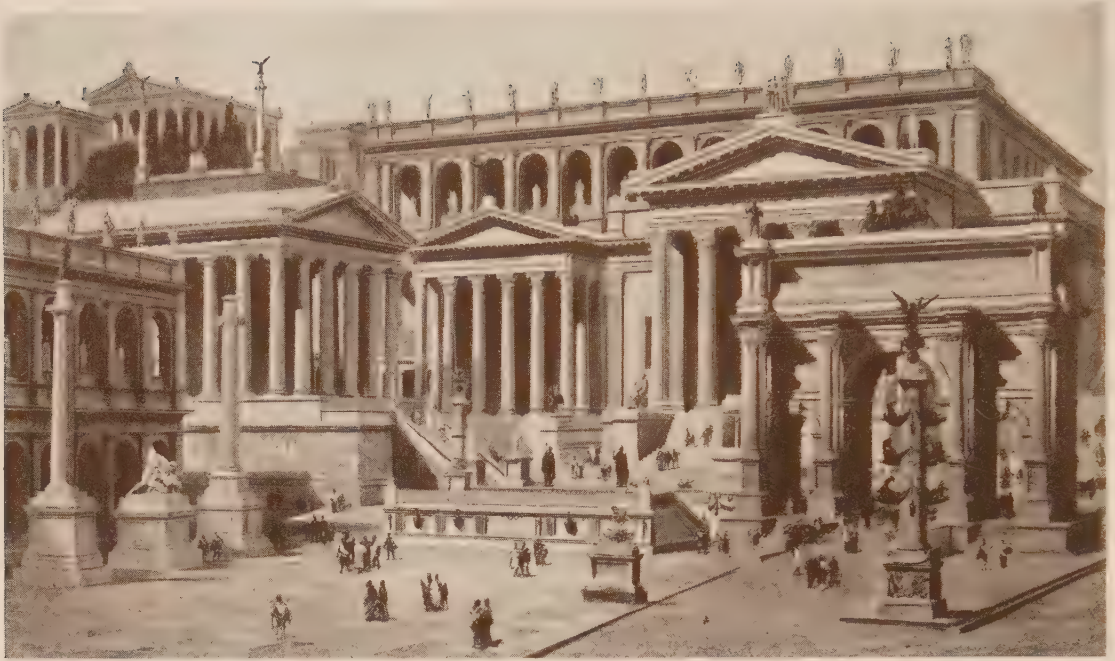
perhaps, the first idea of resurrecting the Romanità of the fora, it was not until the last century that the arches, columns and statues of the Roman Forum could be seen once more, with the eastern hemicycle of Trajan's Forum, the columns of the Basilica Ulpia and the exedra of the Temple of Mars Ultor (Mars the Avenger) in



RUINS OF CARACALLA'S BATHS: THE CALIDARIUM AND TEPIDARIUM, OR HOT AND WARM ROOMS. 1600 bathers could be accommodated at once in these baths, and as many more could look on from the galleries above the bath proper.

market was held for long years under the rows of plane trees. The other fora were covered over by gardens, houses and churches and buried beneath the streets of Papal Rome. Only the level part of Trajan's Forum, fronting the churches of Santa Maria di Loreto and Nome di Maria, remained open. And though Raphael conceived,

the Forum of Augustus. The Roman Forum alone, however, has been completely brought to light during recent years by means of regular, methodic excavations, the honor being due to Guido Baccelli who promoted them, and to Giacomo Boni who executed them. But a suitable, organic plan has hitherto always been wanting for un-



THE UMBILICUS URBIS ROMÆ, THE IDEAL CENTRE OF ROME.

In this restoration the archaeologist has shown in the centre, on the low pedestal, the figure marking the umbilicus or navel, representing the ideal centre of the city.



A RESTORATION OF PARTS OF THE FORUM AND PALATINE.

Archaeologist Spadoni and Architect Benvenuti, in 1891, made this restoration or drawing of the Forum and the Palatine Hill as it is believed to have looked when Augustus had finished with it.

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covering the other fora and for their redemption as a whole. The work of excavating the Forum of Augustus according to a plan drawn by Senator Corrado Ricci has now been commenced. It will in a short time bring to light admirable and imposing ruins hidden by modern buildings, and therefore unknown to the majority of visitors to Rome.

The earliest expansion of the old forum of Rome was due to Julius Caesar, who gave to the then growing city another forum, situated to the north of the primitive one and communicating with it. This forum was begun in 54 B. C.; and the expropriation of the area alone cost one and a

half million lire. The Temple of Venus Genetrix, the protectress of the family Julia, stood in the center, and was adorned with the celebrated statue of Venus by Archesilaos, a Greek sculptor of the fifth century. Besides, a rich collection of pictures by the best Greek painters was preserved in the portico of the temple; and before the temple was a statue of Julius Caesar on horseback. Of this forum there only remain, unfortunately, some few arcades of the west porticoes, visible in a court at No. 29 Via delle Marmorelle.

Of the Forum of Augustus, instead, there still exist conspicuous ruins. A lofty enclosing wall (forty meters high originally), which separated the forum



THE FORUM OF AUGUSTUS: A PART OF THE SOUTHERN HEMICYCLE.



Trajan's Forum
(eastern hemicycle)

Tower of the
Milizie

Priorate
of the
Knights of Rhodes

THE IMPERIAL FORUMS AFTER

from the popular quarter of the Suburra, is seen on one side of Via Bonella; it shows us one of the two great hemicycles, built of regular blocks of peperino (*lapis albanus*) with graceful travertine buttresses; they had colonnades, and niches for the bronze statues of the most celebrated Roman captains. The Arco dei Pantani, so called during the Middle Ages because it spanned the stagnant pool at the end of the forum, was even in ancient times on the way toward the Esquiline Quarter. Just to the left of the arch are seen three colossal Corinthian columns which belonged to the right lateral portico of the cella of the Temple of Mars Ultor, of which there also remain the subterranean chambers (*favis-sae*), where the strong-boxes containing

the *aerarium militare* (the imperial treasure) was kept. These *favis-sae* are corridors 1.80 meters wide with niches in the walls for the strong-boxes. It was in the Temple of Mars Ultor that the victorious generals dedicated their batons and triumphal crowns to the god; the family of Augustus, the Senate and the Magistrates assembled here for the Triumphs, and when leaving for foreign countries with military commands; and here were numerous ivory statues and famous paintings. We know, in fact, that there were four pictures here by the famous Greek painter Apelles, one of which represented Alexander the Great at the Battle of Issus.

Only a small part of the architectural remains of this splendid forum are



Temple of Mars
Ultor

Forum of
Augustus

Arch of Pantani

Forum of Nerva

REMOVAL OF MODERN BUILDINGS.

visible; and their sumptuousness and perfection are insulted and broken into by crowding modern houses and by the high street-level, making it impossible to see these ruins in their true proportions; hence the necessity of demolishing some houses and of excavating around the ruins that are already visible. The work of demolition has been commenced at the convent of the Santissima Annunziata in Via Bonella; it is built on the cella-wall of the temple, and over one of the arcaded halls which were used—perhaps like a basilica—for judicial proceedings.

Nearly hidden also from passersby is the graceful house of the Knights of Rhodes, built by order of Pope Paul III about 1470, on top of the stupendous enclosing wall, by Marco Barbo, Car-

dinal of Venice and priest of San Marco. For here—as indeed in all Rome—four epochs have left distinct testimony of themselves: the Romanità has scattered the remains of its monuments over an area 4,800 meters square among market-gardens, yards, taverns, courts and hovels, even within the severe cloisters of a monastery, thus hiding and cutting into several parts the colonnaded walls, hemicycles, apses and niches of the Augustan Forum. The Middle Ages have left the Torre delle Milizie, which dates from the beginning of the XIIIth century; yet popular imagination has always invested it with the figure of Nero applauding the burning of Rome from its summit. And, when the demolition has been accomplished, the Renais-



THE FORUM OF AUGUSTUS: A PART OF THE HEMICYCLE AND SOME REMAINS OF THE TEMPLE OF MARS ULTOR.

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sance will restore the grace of the Quattrocento to us in the loggia of the Priorato, a delicate Venetian jewel set into the marble diadem of Imperial Rome. Last of all, the XVIIth century reveals its presence even now in the ornaments on the house of the architect, Flaminio Ponzio. All this is to be accomplished within a few months, and will be the first step in a vaster work of redemption, that is: the isolation of all the imperial fora—of Augustus, of Vespasian, of Nerva and of Trajan—a whole zone of incomparable archaeological and artistic value, where it will be possible to pass from one to another of these four magnificent fora.

We may also see what little is left of the Forum of Peace, constructed by Vespasian in 75 A. D. after the victory over the Jews and the pacification of the Orient. The temple was built at the same time, and in it were preserved the trophies of war: the seven-branched candlestick, the Tables of the Law, and the gold and silver trumpets, seen carved in the reliefs on the arch of Titus. Much more, on the other hand, remains of the Forum of Nerva, also called the Transitorium, because it served as a passage between the Forum of Augustus and that of Vespasian. In fact, we can see two of the many columns that surrounded this forum; they carry a frieze on which is represented the myth of Pandora in order to magnify the great deeds of Minerva. This beautiful goddess is carved in high relief on the architrave; and this temple, which antiquarians could study and draw as late even as the XVIth century, was dedicated to her. It may



THE FORUM OF AUGUSTUS.

The Favissae of the temple of Mars Ultor.

also be possible to see something more of the marvelous Forum of Trajan, especially one of the great hemicycles, accurately constructed of brick with a series of large arched windows, now partly buried beneath the grounds of a modern house.

The first step toward the resurrection of the Imperial Fora has been taken by the Commune of Rome, and is worthy of note. Within a few years the heart of the Rome of the Consuls and of the Emperors will begin to throb in the heart of the modern city—in *our* city: the Palatine will be united with the Quirinal; the Rome of Augustus will touch the Rome of Victor Emanuel III. It will be a thing of beauty; it will be a joy forever.



PULPIT BY THEODORE VERHAEGEN IN THE CHURCH OF NOTRE DAME D'HANSWYCK AT MALINES. ADAM AND EVE DRIVEN FROM THE GARDEN OF EDEN MAKE A STRIKINGLY LIFELIKE GROUP.

THE CARVED PULPITS OF BELGIUM

By EDITH VALERIO

THE contrast in character between the religious art of the Middle Ages and that of the late Renaissance is nowhere more vividly illustrated than in the carved pulpits of Belgium, a feature of its churches in which the art of wood-carving was carried to its height of both technical and artistic possibilities. Of the Gothic pulpits, there remain unfortunately but four examples, the only survivors of the destructive fury of the XVIth century iconoclasts. The political disturbances of that period checked the evolution of ecclesiastical sculpture and it was only in the era of pacification that followed, under the reign of the Archduke Albert and his wife Isabella, when Belgium was relatively freed from Spanish domination, that her sculptors gave free expression to an art on which the exuberant genius of Rubens exercised such a decisive influence. It is this national character of exuberance, of which he was the supreme expression, that gives to the carved pulpits, confessionals and stalls of Belgium their unsurpassed splendor and sumptuousness. The naïf earnestness of the Gothic artist, the intensity of the Flemish primitives disappeared before a more sophisticated vision of religion, and where in the former religious sentiment was the origin and essence of their productions, it became in their successors a mere theme for a highly developed form of art and technical prowess, treated often with eloquence and conviction, but more often in a purely conventional and sometimes affected spirit. Of these there are innumerable examples, but it is alone those whose excellence of workmanship

does not preclude the sincere expression of a convincing religious sentiment, that we shall consider.

Of the four Gothic pulpits still preserved in Belgium, the oldest, a rare specimen of the type formerly in the little Gothic church of Alsemberg, is now preserved at the Brussels Museum of Antiquities (*Musée du Cinquantenaire*). It is of the XVth century, hexagonal in form, the exterior panels decorated with the most delicate of Gothic tracery, the central one containing four beautifully executed statuette of the four evangelists. The pulpit at Nieuport, now restored, offers little interest, but a beautiful example of late Gothic has remained in the



LOWER PORTION OF PULPIT BY FRANÇOIS VAN GÈLE IN THE CHURCH AT EPPEGHEM (MALINES), SHOWING ST. DOMINIC RECEIVING A ROSARY FROM THE HANDS OF THE VIRGIN.

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church (now under restoration) of Roucourt, a small village in the Commune of Tournai. Five panels, in full relief, represent respectively the Resurrection, Saint Catherine and the philosophers, Saint John preaching in the desert, and Saint Francis addressing the animals. Those scenes are surmounted by Gothic canopies with



PULPIT BY FLORENT IN THE CHURCH OF ST. PETER,
LEUZE, HAINAUT.

elaborate pierced tracery. The architect, who was entrusted with the restoration of this pulpit, affirms that it belongs to the same period as that of the church, the early XVIth century.

The character of this type of pulpit and its evolution from a simple circular, or polygonal, tribune affixed to a column or pillar of the nave, to the elaborate constructions of the XVIIth and XVIIIth centuries, followed the general trend of ecclesiastical architec-

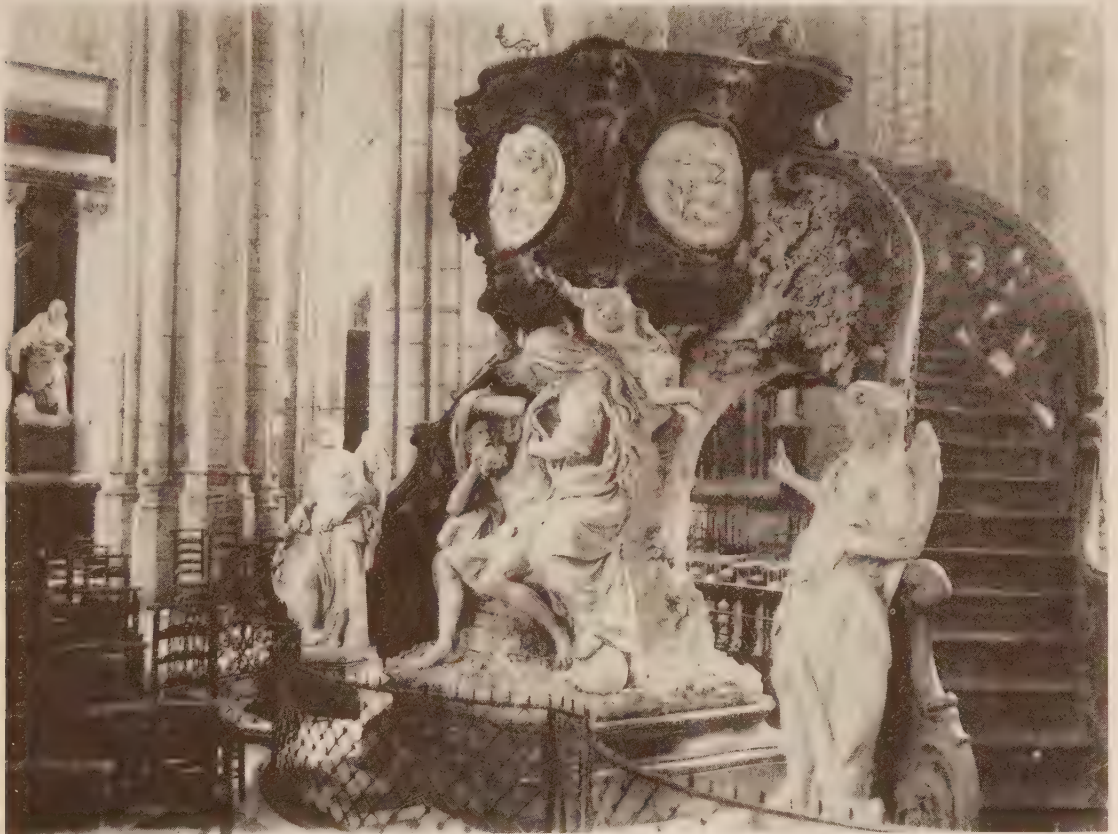
ture. The first notable innovation was the addition of the *abat-voix* or baldaquin, which, surmounting the tribune, but of larger diameter, was connected with the latter by a posterior support, often in the form of a rugged tree-trunk or a jagged rock, springing from the base of the structure, now self-supporting and detached from its surroundings. This *abat-voix* was frequently decorated with a lambrequin, and still later, embellished with clouds and *putti* and even groups of figures—additions destructive of all simplicity and detracting from the effect of the chief subject of interest beneath the tribune, or *ambon*.

Among those sculptors whose work best illustrates the XVIIIth century type of pulpit in Belgium, Laurent Delvaux and Theodore Verhaegen are usually placed in the first rank. They were contemporaries, being born within a few years of each other, at the very end of the XVIIth century. The three remarkable pulpits, one in the church of Saint Bavon at Ghent, the two others in Saint Gertrude at Nivelles, are the work of the former, a pupil of Pierre-Denis Plumier, who formed some of the best sculptors of the day. The first of these is considered Delvaux's masterpiece. The tribune in oak, attached to two massive tree trunks, is quadrilateral and ornamented with four medallion reliefs in white marble. A curved staircase of rich openwork carving descends from either side, with an angel standing at the foot of each. Beneath the tribune is an allegorical group representing the figure of Time who, raising the veil of ignorance from his visage, is gazing upon the figure of Religion. The grace of the attitudes, the harmony of this admirable group and its impressive life, render it one of the most notable objects in the church.

ART AND ARCHAEOLOGY

It belongs to that type of pulpit in which the work of the sculptor, while an accompaniment to that of the architect and in complete harmony with it, does not form an integral part of the architecture. The *abat-voix* is constituted by the branches of the trees, which retain a drapery with flying *putti* upholding the

that of the Samaritan woman, who stands listening eagerly, are both in white marble. The *ambon* is decorated with three oval medallions of the same material. The double stairway, with its richly carved Louis XV ornament, as well as the rest of the woodwork, was the work of Philippe Lelièvre, one of



LAURENT DELVAUX'S PULPIT IN THE CHURCH OF ST. BAVON, GHENT, SHOWING THE USE OF MARBLE AS WELL AS WOOD.

cross. All the figures are in white marble.

In the church at Nivelles, Delvaux has again combined marble and oak in one of his two pulpits, the chief subject of the composition being Christ and the Samaritan woman. The figure of Christ, seated by Jacob's well, and treated with great simplicity, as also

Delvaux's ablest pupils. The general character of the design bears a strong resemblance to that of the pulpit of Saint Bavon. The artist's second pulpit in Saint Gertrude is entirely in wood. Beneath the tribune, which is circular and decorated with cartouches, is a group representing Elijah in the Desert. Weariness and dejection



CARVED WOODEN PULPIT BY VERVOORT IN THE CHURCH OF ST. ROMBAUT, MALINES.
WITH THE CONVERSION OF ST. NORBERT AS ITS FEATURE.

ART AND ARCHAEOLOGY

are eloquently expressed in the relaxed figure of the sleeping prophet, seated with his head resting on his arm. An angel, bending over him, places one hand upon his shoulder, while offering with the other a small loaf of bread.

Theodore Verhaegen, born in 1699, was fortunate in having for his first master Jean François Boeksteyn, the sculptor of many admirable confessionals. The love and enthusiasm of this generous and disinterested artist for his art led him to assemble the children of the working people after the Sunday mass, in order to give them free instruction in modelling and sculpture.

Verhaegen was essentially a sculptor of wood, to which he communicated the warmth and movement of life. This medium became as plastic as wax or clay under his expert hand, and responded so admirably that he started upon his reliefs without any preliminary sketches. His biographers agree that in the magnificent freedom and fecundity of his conceptions, he more closely followed the tradition of Rubens than any of his contemporaries. The pulpit in the church of Notre Dame d'Hanswick at Malines is held to be his greatest work. It was executed between 1743 and 1746. A life-sized group of figures represents Adam and Eve being driven out of Paradise. The Almighty with one hand points a denunciatory finger at the serpent, while with the other he indicates the Virgin and Child—a charming medallion relief, set in the tribune. The figures of Adam wringing his hands and the weeping Eve are expressive of the deepest humiliation and despair. A mighty tree raises its branches to support a group representing the Assumption of the Virgin above the clouds on the *abat-voix*. In the church of SS.

John Baptist and Evangelist, at Malines, is another of Verhaegen's finest productions, the subject being The Good Shepherd, with Christ seated among his flock. The attentive group of listeners—two aged men, a youth and a young mother whose child presses closely to her side, the peaceful looking sheep, who form part of the group—lend to this beautiful composition a sense of deep serenity and repose.



GOthic PULPIT OF THE 16TH CENTURY IN THE LITTLE GOthic CHURCH OF ROUCOURT, HAINAUT.

Verhaegen was one of the four sculptors who assisted Vervoort,¹ in the execution of the pulpit of St. Rombaut at Malines, a most original and dramatic conception. It was originally destined for the convent of the Norbertines, and represented the conversion of Saint Norbert. The Saint, struck by a thunderbolt, has been

¹ Michel Vervoort le vieux, born at Antwerp, 1667.

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PULPIT BY LAURENT DELVAUX IN THE CHURCH OF ST. GERTRUDE AT NIVELLES, REPRESENTING CHRIST TALKING WITH THE WOMAN OF SAMARIA.

thrown from his horse, which has fallen with the rider beneath a great rocky eminence, above which, at the back of the tribune, rises the figure of the Saviour crucified with the interceding Virgin at his feet. Half hidden by the foliage of the tree of knowledge

appear the figures of Adam and Eve at the moment when the latter is plucking the fatal apple.

The foregoing are only a few of the remarkable pulpits that embellish the churches of Belgium. That of Sainte Gudule in Brussels is too well known to call for description. With the destruction during the World's War of the Gothic church of Eppeghem, a village a few miles from Malines, the admirable pulpit by François van Gele (1750-1830) was reduced to cinders. Fortunately an excellent photograph, taken two months before its destruction, has been preserved. Saint Dominic receiving his rosary from the infant Jesus was the subject chosen by the artist.

It is in some of the most remote of these old Flemish or Walloon villages that one finds the most beautiful specimens. At Leuze, for example, a small village in the Hainaut, is a pulpit composition both impressive and elegant. Of the once elaborate stair railing, the mere skeleton is left, but the rugged figure of Saint Peter, in his chains (the patron saint of the church), half emerging from his stony cell, and clasping his hands with a remorseful gesture, is perfectly preserved.



PETROGLYPHS, PICTOGRAPHS AND THE DIFFUSION OF PRIMITIVE CULTURE

By M. L. CRIMMINS
Colonel, United States Army

A STUDY of the chronology and migration of primitive cultures in the Southwest cannot always reach definite conclusions through excavations alone. While these are naturally of the first importance, other means are available. One of them is illustrated here, in the form of a petroglyph of crude workmanship. Its importance and bearing upon any in-

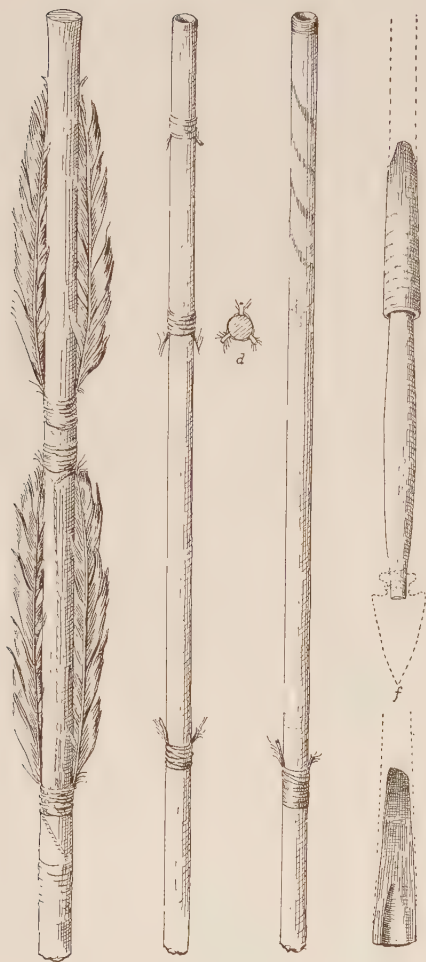


vestigation of the prehistoric cultures of this area is obvious.

On Judge A. B. Falls' ranch at Three Rivers, New Mexico, 115 miles north of El Paso, Texas, ten thousand Indian petroglyphs occur on a ridge a mile long. The example shown here is the only one we have been able to find in more than twenty thousand petroglyphs and pictographs examined in the El Paso district, or the reproductions of those seen in various libraries, including the Smithsonian Institution, the Carnegie Libraries of El Paso and San Antonio, and various private collec-

tions. The most striking peculiarity is what appear to be tectiform markings used in an effort to show the viscera of a mountain sheep. In El Paso we call it our "X-ray picture". We have seen various Algonquin and Zuni pictographs showing the heart and windpipe of human beings and animals which, according to Schoolcraft, meant they were under the influence of the medicine man, but none showing other viscera. The darts sticking in the animal, illustrated herewith, are of a type used by the Basket Makers, before the use of the bow and arrow, and date back to a period of from 3,000 to 5,000 years ago. These darts were shorter than spears but longer than arrows, and had feathers attached to the shaft about four inches from the end. The feathers extended for about seven inches along the sides. A detachable dart from four and a half to six and a half inches long, with a tip like an arrow-head, was set in the end of the main shaft, which was about four feet long. To propel this dart, an *atlatl* or spear-thrower was used. This was a stick about 26 inches long, with loops or notches near the handle-end to give a firmer grip; a groove on the upper surface to rest the dart or spear in, and a spur on the end to engage the shallow cup at the end of the spear. The spear was held in its proper position, near its middle, by the second and third fingers of the throwing hand. The purpose of the *atlatl* was to extend the length and increase the propulsive power of the arm, just as a ball may be driven

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CONSTRUCTION OF AN ANCIENT "ATLATL" DART,
SHOWING THE FEATHERING, SHAFT AND SECTION, *d*;
AND THE FORESHAFT WITH STONE HEAD, *f*.

further with a bat than by hand. Similar throw-sticks were used by the aborigines of Australia and many of the early inhabitants of Mexico.

It is interesting to note that the commonest of the petroglyphs of the Basket Makers were those depicting

the mountain sheep, and the combination of the *atlatl* dart and the mountain sheep point so strongly to the art of the Basket Makers, that Dr. Pliny E. Goddard, Curator of Ethnology of the American Museum of Natural History, and Dr. M. R. Gilmore, of the American Indian Museum of New York, both remarked it. The picture was found beyond the known range of the Basket Makers, the greatest evidence of whose culture is found in southeastern Utah and northeastern Arizona.

We have of course no legends that extend back to the time of the Basket Makers, as we have no legends even extending back to the time the buffalo ranged west of the Pecos River, although their bones have been found in burials in western New Mexico and eastern Arizona. If we have no legends that extend back, say more than five hundred to a thousand years, we have to look to other sources for further information. The most valuable information has been obtained by excavations, but I consider the next most valuable way the study of petroglyphs and pictographs from various parts of the country, which may be photographed or sketched.

Dr. J. Walter Fewkes, on page 584 of *The American Anthropologist* (Vol. XII), says: "It seems a far cry from legends to pictographs, but in our Southwest they are intimately associated; here, as elsewhere, pictographs serve as valuable verifications of migration legends, serving definitely to identify sites of former habitations and thus prove the truth of traditions."



NOTES AND COMMENTS

MIDDLE-AMERICAN EXPEDITION OF THE ARCHAEOLOGICAL SOCIETY SUCCESSFUL

As this number of *ART AND ARCHAEOLOGY* goes to press Dr. Manuel Gamio, leader of the Middle-American expedition of the Archaeological Society of Washington, has concluded his reconnaissance in the highlands of Guatemala and is returning to Washington by way of Mexico City.

The importance of the Society's current investigations and the far-reaching influence they are certain to exert on future archaeological research throughout Middle America may be gauged from Dr. Gamio's tentative conclusions, briefly reviewed in the following paragraphs. As his ceramic collections and notes from the several localities investigated are brought together for laboratory study, it is not improbable Dr. Gamio will wish to revise some of his field impressions—a privilege reserved by every explorer—even though his major deductions remain unaltered.

As previously announced (*ART AND ARCHAEOLOGY*, April-May, p. 197), the purpose of the Society's expedition was search for evidences of pre-Maya peoples, the Maya being generally recognized by savants as the most advanced pre-Spanish people of the western hemisphere. Guatemala seemed to offer the most favorable environment for these researches. That the opinion of the Research Committee has been fully realized is quite evident from these significant sentences in Dr. Gamio's last letter: "In several places studied . . . there appear representations of the Archaic cultural type in diverse evolutionary stages and in varying degrees of intensity. Some of these stages clearly indicate a transition between the Archaic and the Maya, the archetypes corresponding to the latter having been observed among the remains of the former." ("Archaic" is here used as a tentative designation for those as yet unidentified peoples who obviously preceded the Maya and have left for our archaeologists cultural remains quite unlike those of the latter.)

Geology and geography play an important part in modern archaeological exploration. This fact has been further established by the Society's present investigations in Guatemala, where earthquakes have long exerted a profound influence on Man and his works. Dr. Gamio concludes that the Maya built only in non-seismic zones, leaving in regions subject to periodic earthquakes nothing except a few scattered objects and isolated stelae. On the other hand the more ancient, or Archaic, peoples lived indiscriminately in both dangerous and safe zones. Their ready occupancy of areas subject to seismic disturbance was possibly because they were not, in the large sense, builders of elaborate, permanent edifices and temples as were the Maya.

Dr. Gamio's stratigraphic researches furnish incontestable proof of the vast period of time throughout which certain favorable valleys in the highlands of Guatemala have been inhabited by man. In at least one instance, twenty meters of successive deposits were disclosed—deposits representing a gradual accumulation of floor sweepings comprising ashes, broken pottery and other artifacts, earth and sand. In these debris heaps the older cultures at the base differ markedly from those later deposited above. In other localities the precipitous descent from mountain valleys to the sea coast has served almost completely to destroy such stratigraphic evidence as formerly existed. Else long centuries of erosion have irretrievably mixed the archaeological record of successive generations.

In publications resulting from earlier investigations, Dr. Gamio has pointed out that, notwithstanding the

relatively short distance between the area of greatest Maya development and the Isthmus of Panama, no vestiges of the Maya have been disclosed in the Isthmus. On the other hand, the Archaic peoples left traces of their presence as far east as Colombia. Just what part earthquakes may have played in these migrations remains yet to be determined.

Although we have historical records of Aztec invasions and colonizations, the Society's expedition thus far has failed to find any permanent Aztec influence on Maya culture in the highlands of Guatemala. In marked contrast, pre-Aztec tribes from the valley of Mexico, that is, the Toltec or Teotihuacan peoples, made their cultural strength felt not only in the ceramics of the region but in its architecture as well.

In a later number of *ART AND ARCHAEOLOGY* Dr. Gamio will personally describe his explorations.

NEIL M. JUDD,

Chairman, Research Committee.

PROGRAM FOR THE ANNUAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA, AT BOSTON, DECEMBER

29-31, 1926.

We desire to call the attention of the readers of *ART AND ARCHAEOLOGY* to the fact that the next meeting of the Archaeological Institute of America will be held at Harvard University next December 29-31.

Members and friends of the Institute are invited to submit papers for the program. These papers may be illustrated with lantern slides or not according to the wish of the author. They should not exceed twenty minutes in delivery. Those wishing to present such papers at this meeting should communicate with the Secretary of the Institute before November 1, giving subject, title, and a brief resumé, "about two hundred words", of the paper.

ROLLIN H. TANNER, *General Secretary*,
New York University, University Heights,
New York City.

DR. REISNER'S DISCOVERY AT GHIZEH.

A cablegram to *The New York Times* from Cairo recently gave a summary of Dr. George H. Reisner's statements regarding the tomb discovered by the Harvard expedition close to the Great Pyramid. It was thought by many that the tomb must contain the sarcophagus of Senefru, predecessor of Khufu, or Cheops. Dr. Reisner, however, inclines to the belief that the mummy will prove to be that of either the father or mother of Cheops, in all probability the latter. The cablegram continues:

"An examination of the chamber and its contents by Mr. Dunham and Dr. Reisner confirmed the conclusion previously formed that the deposit had the appearance of re-burial, that is, that the alabaster sarcophagus and the furniture had been first buried in another tomb and then re-buried in this secret chamber within the precincts of the pyramid of Cheops. The alabaster sarcophagus could not have been lowered into the new tomb in a horizontal position and the body must have been taken out for reburial and returned to the sarcophagus after the latter had been placed in the chamber. During the process of reburial the furniture was exposed to breakage and pilfering, and such accidents and thefts may increase the difficulty of reconstructing the furniture. The pottery and stone vessels which are between the coffin and the southern wall have been smashed. Other evidences of haste and carelessness in

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storing the objects and in cutting the chamber are visible on all sides, but so far there is no evidence of theft. The wooden furniture appears to have been hastily placed in the chamber in an intact condition. The wood has been reduced to brown fibres or gray powder, according to Mr. Lucas, by fungus, and the goldleaf which completely covered the wood has sunk down over itself or fallen to one side. It is from this goldleaf that each article of furniture is to be reconstructed. The reconstruction, therefore, must be fully studied before any of the parts can be touched."

The *Times* adds an explanatory paragraph stating that this "tomb is the first of the Pyramid Age found intact, and thus is of great scientific and historical importance. Its exploration should give the world a new realization of the might and high civilization of the old Memphis Kingdom, and do for it what the tomb of Tutankhamen did for the Eighteenth Dynasty and the new Thebes Kingdom. Chronologies differ on the exact age of Cheops. Manetho's table of Egyptian dynasties puts the beginning of the fourth dynasty at 4235 B. C., but modern authorities put Cheops' coming to the throne at about 3733 B. C., or 5,659 years ago."

Continuance of the excavations along the Street of Abundance in Pompeii has just brought to light a remarkably fine bronze of a youth—or perhaps of Apollo—damaged only a little on one leg by its long inhumation in the hot ashes and scoriae which buried the city. The statue, which is of life-size, stands upon a circular base, with one hand upraised. The candelabrum discovered nearby seems to indicate the purpose of the figure as a light-bearer for the house of the rich man where it was found—not in place, but stored in a small room awaiting erection when the volcanic disaster overtook Pompeii. Fragments of the gilding remain upon the statue, its patina is remarkably preserved as a whole, and experts are said to have proclaimed it a Greek work of the Pheidias School of about the Vth century B. C. It will be kept in the Naples Museum.

An interesting discovery bearing upon the antiquity of man in Sweden is reported by the Stockholm Rigmuseum, now in possession of a human skull recently unearthed in the province of Bohuslan. Officials of the Museum are inclined to place the skull in the ancyliide period, about 9,000 years ago, an era when the Baltic was not a sea but a lake, and the little crustaceans of the ancyliide family were found in great numbers on its shores.

Full credit for the difficult tasks of planning and gathering the material for ART AND ARCHAEOLOGY's "Historic Philadelphia" number, regarding which the critics of the Quaker City's newspapers were so generous and enthusiastic, belongs to Edward Longstreth, author and publisher of *The Art Guide* to his native city. Mr. Longstreth acted as local Managing Editor, and the work he so successfully performed is best summed up by the art critic of one paper, who said that limitations of time and space considered, this was the finest summary of Philadelphia's cultural assets and progress ever put between covers.

An error in proofreading in the March issue made the fifth word in next the last line of column 1, page 138, appear as Lerana. It should have read Strana. The name Mala Strana means Small Town, and is used in Prague to distinguish the section founded in 1348 from the Old Town and the New Town.



Courtesy of The American Art Galleries

THE POET MELDOLLA, BY LORENZO LOTTO.

This portrait, part of the Chiesa Collection, was especially released by the Italian Government for exportation to America.

The new home of the Baltimore Museum of Art will be erected soon on a plot of six acres presented by the Johns Hopkins University near that institution's academic department, adjacent to Wyman Park and Homewood. Howard Sill is to be the architect. Associated with him will be John R. Pope of New York. Until the new building is opened, the Museum will retain possession of the Garrett mansion on Mt. Vernon Place.

In last month's "Historic Philadelphia" issues, credit for the reproduction of the etching by Norman Wilkinson of the *Mayflower*, was unfortunately omitted. ART AND ARCHAEOLOGY desires to express its thanks to Mr. R. Gordon Dunthorne for permission to make the engraving from the original in his gallery.

It is reported by *The New York Times* that Mr. John D. Rockefeller, Jr., has withdrawn his offer of ten million dollars to build and support an archaeological and art museum in Cairo. Apparently a mixture of superstition and local politics prevented the Egyptian authorities from accepting the princely offer in the spirit in which it was made—that of pure altruism and a deep interest in cultural progress.

The University of Pennsylvania Museum announces the opening of the new Eckley Brinton Cox, Jr., wing of the Museum on May 18 with a reception and tea. Among the exhibits in this important new addition to the Museum's facilities are the ancient Egyptian sculptures, tomb and other objects of pre-Christian times; Assyrian reliefs from the palace of Assurnasirpal II at Nimrud; collections from Ur of the Chaldees,

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showing the arts as practised under the protection of the Moon God by the oldest civilization; a collection sent home by the Museum's expedition to Bethshan, Palestine; and a typical gathering of specimens from the Muhammadan world, giving a comprehensive view of the arts of Persia, Syria, Egypt, and Asia Minor after the Arab conquest.

That Raphael's art had great resemblance to the art of his father—a fact not generally mentioned by biographers—is indicated by a painting of the elder Santi which has been added to the collection of Corona Mundi, International Art Center of New York, and is now on exhibition there. The painting represents the Virgin and Child with St. John, and is a large panel with the Mother and Child seated on the throne, the kneeling St. John below. In coloring and general character the painting is reminiscent of the *Ansdei Madonna* completed by the younger Raphael in 1512. There is also a suggestion in the figure, of the *Madonna with Saints Jerome and John*.

GLOSSARY

The Glossary which follows will be printed in sections, as space and other editorial considerations permit, every month hereafter, as was announced in the March issue of *ART AND ARCHAEOLOGY*, page 145. It is hoped that contributions of words will be sent to the Editor, either defined or not, by all those interested in furthering the completeness of what is frankly admitted is an experimental addition to the magazine. Contributors will please note that, as already announced in the March number, contributions cannot be acknowledged or returned. If in due course they do not appear in this column, it will be understood that they have already been defined in a previous issue or are not suitable for inclusion. It is also suggested that contributors read the announcement made in March regarding the technical details.

A

- A:** a Sumerian deity, wife of the Assyrian sun-god. The name is generally prefixed by *nin* (lady) to denote the sex.
- Ab:** in Egypt. mythol., the heart, which at death enters the spirit-world alone, to testify to the deeds of its former owner.
- ab'a-cus:** the slab or table intervening between the main part of an architectural capital and the object sustained.
- A-bae'us:** a name for Apollo as he was worshipped at the town of Abae, Greece.
- A'bas:** twelfth King of Argos.
- a"bat=jour':** (1) in arch., a deflector, to throw light down; a skylight; (2) a window-cover, usually sloping upward.
- a"bat=sons'** } a sounding-board.
- a"bat=voix'** }
- Ab-de'ra:** an ancient Thracian seaport.
- Ab-de'rus:** Hercules' armor bearer.
- Ab'e-o'na:** in Rom. mythol., the goddess who watched over children learning to walk.
- Ab'i-la:** capital of Abilene, a tetrarchate of ancient Syria.
- a-bol'ia:** in ancient Rom. times, a loose cloak, usually woolen fastened at the neck; generally worn by soldiers and farmers.
- Ab'ra-da'tas:** King of Susa, VIth century, B. C.

- Ab-syr'tus:** brother to Medea, in Gr. mythol.; cut up and thrown into the sea.
- A'bu:** a health-resort in the Rajputana, India, with a series of ancient Jain cave-temples.
- A"bul-lo'ni-a:** a lake and town, with archaeological remains, W. of Brusa, Turkey-in-Asia.
- A'bur-y:** a Druid temple site with megalithic remains, in Wiltshire, England.
- A"bu-Sim'bel:** site of XVIIIth Dynasty temples and huge statues of Rameses II on W. bank of Nile.
- A-by dos (or A'by-dos):** an ancient city on the Nile.
- ac"a-dem'ic:** in the F. A., following the accepted canons of line and form; not original; of perfect technique.
- ac'ca:** a mediaeval silken cloth or fabric through which gold was woven.
- Ac'cad:** the language spoken in Babylon before the advent of the Semites. See Sumerian.
- Ac-ca'di-an:** belonging or pertaining to Accad, one of the two divisions of ancient Babylonia, which was separated into Accad and Sumer.
- ac"co-lade':** in arch., an ornamented molding or device over a window or door, formed by two ogival curves which meet centrally at the top.
- ac-cul'tur-a'tion:** the act or process of conveying or imparting culture; generally used as between nations.
- ac-cul'tur-ize":** to equalize the culture of one people or race with that of another.
- A-cel'da-ma:** (1) Judas Iscariot's Field of Blood; the original potter's field. (2) Any spot having unholy or blood-stained associations.
- a-cer'ra:** in Rom. archaeol., a little altar for burning perfume; an ancient incense-container.
- A-chae'a:** a Rom. province of Greece at the beginning of the Christian era; a district of the Peloponnesus.
- * * *

The words below, all of which appear in the articles in this issue of *ART AND ARCHAEOLOGY*, are defined briefly, but not syllabized or accented. They will appear eventually in this Glossary column in their proper alphabetical positions, when fuller definitions and the proper accentuation will be given.

- acropolis:** a fortified height or citadel.
- Apelles:** a noted Greek painter of the IVth century B. C.
- archiphylax:** (Greek) head-watchman.
- ethnological:** pertaining to the science of the natural races of mankind considered historically, analytically and comparatively.
- forum:** a public marketplace or square, surrounded by buildings.
- hemicycle:** a semi-circular area, or the wall enclosing it.
- Kalimera, Prinkipe!:** (Greek) Good morning, Prince!
- Mycenean era:** the most ancient period of Greek art.
- palaeolithic:** pertaining to the early Stone Age when implements were rudely shaped but not polished.
- petroglyph:** a diagram, picture or inscription cut upon a rock.
- pictograph:** a picture painted upon a rock, wall, or other permanent object, and usually colored.
- pithos:** (Greek) a funerary urn.
- putti:** (in art) cherubs.
- Rostra:** the orators' platform in the Forum Romanum from which speakers addressed the crowds.
- tipi (teepee):** a skin tent or lodge of the American Indians.
- Triumph:** a solemn civic and religious pageant decreed in honor of a Roman military leader who had achieved an unusually important victory.

BOOK CRITIQUES

Chinese Art (The Burlington Magazine Monographs), by Roger Fry, Laurence Binyon, A. F. Kendrick, Bernard Rackham, W. Percival Yetts, Osvald Siren, and W. W. Winkworth. Pp. xviii, 62. 17 color-plates, 172 illustrations. Quarto. Published for the Burlington Magazine by E. Weyhe, New York, 1925. \$7.50.

It has become progressively more apparent during the last few years that Chinese archaeology in France, England and the United States has reached an impasse. This has been characteristically announced in the three countries. In France, Monsieur Pelliot publishes an essay on ancient jade, pointing out with admirable clarity and convincing testimony that most of our information on this subject is inaccurate. In the United States, where we are interested only in progress, silence reigns, but in England there has just appeared a volume which is frankly announced as being "authoritative."

So at least the editor, Mr. R. R. Tatlock, describes the *Burlington Magazine Monographs on Chinese Art*. The volume, he says, was produced by "the most distinguished Oriental art scholars and collectors in England. Our object is to supply information about Chinese art that is at once authoritative and introductory. To many it may seem curious that no previous volume of the kind exists. We should not have given way to the desire to make such a book had we not known how valuable it would be if properly produced, and had we not felt that we had hit upon the right plan." Apparently only the "desire" and a "plan" are necessary for producing an "authoritative" introduction to Chinese art. The plan of the book is extremely simple. After Mr. Roger Fry has dealt with the question of the relationship of Chinese to European art, painting, ceramics, textiles, bronzes, sculpture and jade, each is separately discussed.

Mr. Roger Fry as a rule has valuable aesthetic reactions, but his lack of knowledge of the historical and philosophical backgrounds of Chinese art seems to have confused his usually excellent judgment. He discusses Buddhist sculpture, for example, as if it were a Chinese art and tries to elucidate the Chinese mentality and its differences from the Occidental mentality by comparing the work of Giotto with two Buddhist statues, one of the T'ang and one of the Sung Dynasties. He forgets that Buddhist

sculpture was a foreign importation, bound to remain foreign because its symbolism was fixed and unalterable. The Buddhist sculptor was not, like Giotto, depicting a human form as such. He was conveying, often quite mechanically, a concept of holiness, "the embodiment of spirituality" as Keyserling puts it, according to an established formula which has come almost intact from India. He was, therefore, not really an artist. He was in no degree even an individual. He was with rare exceptions a nameless stone cutter, a mere artisan executing a figure according to prescribed patterns. There were two outstanding reasons why it was difficult for this iconography to develop into an art. Anthropomorphism was distasteful to the Chinese mentality, and the idea of modelling the human form had simply never occurred to them as a mode of self-expression. Furthermore, their calligraphic training, as Mr. Fry himself points out, made an additional barrier for the development of a purely sculptural sense. In our meaning of the term, Buddhist sculpture is not sculpture at all. Some of the figures through sheer linear grace achieve an emotional appeal, but the majority have no purely plastic value. They are but dummies upon which the sacred symbols are indicated or hung. They may have great historical, cultural and religious significance, but their artistic significance is almost negligible. Men like Giotto, Donatello and Michael Angelo were primarily artists who happened to call some of their beautiful and pagan creations by such religious names as St. Francis, St. John or Moses. But the Buddhists were conveying the tenets of their creed to an illiterate multitude, and the stone records they left should still be read as monuments of purely literary content. The fact that that literature happens to be poetic and beautiful still leaves it completely outside a plastic order of ideas.

It is therefore quite beside the point when Mr. Fry tries to get at the Chinese state of mind by studying Buddhist sculpture. As a point of departure for an "authoritative" volume it is scarcely a happy beginning.

The article on Chinese painting contributed by Laurence Binyon of the British Museum has that altogether pleasant atmosphere which Mr. Binyon's delightful command of language unfailingly evokes. His short outline is well balanced between the main periods of Chinese

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painting, though it seems unfortunate to dismiss the important fourth to sixth centuries with a discussion of Ku K'ai-chih, simply because the Occidental world has two pictures neither of which is still attributed to that painter. All the usually accepted facts and names are mentioned for the T'ang and Sung Dynasties, but Mr. Binyon's article, and still more, his selection of illustrations, show how very poor the British Museum is in either original Chinese paintings or, as would be necessary for the earlier examples, good copies. It is unthinkable that Mr. Eumorfopoulos' pleasant but quite unimportant little album picture of a bird on a bough is all that the English possess in the way of a Sung painting. Surely this series of photographs supposed to illustrate an article on the history of Chinese painting is too lamentably inadequate for an "authoritative volume."

A more original and more scholarly article is the one on bronzes by W. Perceval Yetts, though Mr. Yetts invalidates his assemblage of translations and other researches by not distinguishing with sufficient clarity between historical, legendary and anecdotal accounts of his subject. He also admits some serious errors in translation, the most misleading of which appears in his rendering of what he calls the nicknames for the various technical branches of the profession of bronze-casting as given in the Chou-li. The metal-workers, he says, were called by such appellations as "Wild Ducks", "Chestnuts", and "Peaches". These are, of course, family names, not nicknames at all, and should not have been literally rendered into English. Chia Kung-yen, the early T'ang scholar, has explained them all in his commentary on the Chou-li. Mr. Yetts' error is like translating the name of the poet Li Po as "Plum White" instead of leaving it in the original form.

Nor is it as certain as Mr. Yetts seems to think, that the Chou-li was compiled in Han times, although it has become the fashion among Occidental scholars to place it there if not later. The greatest classic master, Chêng Hsüan (Chêng K'ang-ch'êng, 127-200) strongly repudiated this supposition and himself wrote a commentary on the Chou-li. Concerning the section *K'ao Kung Chi*, from which Mr. Yetts quotes his information on bronzes, he says: "This section was written, however, certainly not before Han, and possibly as late as the fifth century A. D". But Chêng Hsüan, even in the Han dynasty, assures us that this section

was written "by someone of former ages who knew all about such matters", and the early T'ang commentator, Chia Kung-yen, also says that "it must have been written before the Ch'in time, so that several items or passages of this section were lost through the burning and destruction of the Ch'ins".

Mr. Yetts' account of the importance of bronze in ancient Chinese culture would have been much clearer and he would have created fewer difficulties for himself, if he had translated instead of merely mentioning the most important early allusion to bronze, the first historical account of the famous nine T'ings, as given in Tso's Commentary on the "Spring and Autumn Annals" (Bk. 21, p. 20 b) under the third year (606 B. C.) of Hsüan, Duke of Lu.

I agree with Mr. Yetts concerning the interpretation of the last part of the passage, but later he speculates as to who started certain animal forms decorating Chinese bronzes. Surely this passage answers his question to a great extent when it says that local designs were sent from each of the Nine Divisions, a more definite and reasonable explanation than the theory now so popular among Orientalists of a casual Scythian and Sarmatian strain. Undoubtedly the origin of the *t'ao-t'ieh* and the *k'uei* patterns were also contributed to the history of Chinese bronze design in the same natural and spontaneous way, though these may have come from territories that were more protected from the constant going and coming of foreign tribes.

Although the translations which Mr. Yetts gives concerning the origins and uses of bronze are very interesting, the most comprehensive passage on that phase of the subject is given by Jüan Yüan (1764-1849), one of the greatest scholars and collectors of the Manchu period, in his book on "Bronzes of Shang and Chou". An excellent bibliography, which could only be the result of much research, is appended to Mr. Yetts' article, and though one may suggest a different passage for translation to the author, it is never one of which he himself is not aware.

Oswald Siren's article on sculpture makes a clear distinction between the only really Chinese sculpture in stone, the colossal figures of animals of the Han dynasty, and the later Buddhist figures. His resumé of the history of these figures is adequate, but even his enthusiasm cannot invest them with very much life of their own. What most critics constantly forget is that these processions of Buddhas and

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Boddhisattvas were made to visualize for the great horde of ignorant worshippers certain religious concepts, and were never supposed to move the worshipper in an aesthetic way. In fact, the kind of mentalities for which these objects were produced had no aesthetic sense whatever. Thus to dwell upon Buddhist art from the artistic point of view to the extent that Siren does, is to turn a purely archaeological and cultural subject into a plastic one. Why not confess that most Buddhist sculpture is non-existent from the artistic standpoint? It would, in fact, be of much greater interest if we could learn more about the mental and religious life which produced such caves as that of Lung-mên, and about the general forces which hewed them out of the mountain side, than to harp upon their meager artistic qualities.

Indeed, if we may be permitted to criticize Mr. Tatlock's plan, the next time he produces an authoritative volume on Chinese art we should be grateful if he would include in its scope a really good outline of Chinese history, as history is written today, giving the main cultural influences, the reasons, let us say, why jade and bronze could play such an important role in the early and intricate Chinese social structure, what the attitude was toward the arts in the Han dynasty, or why the involved third and fourth centuries were so peculiarly fruitful in prose and poetical and artistic beginnings. To repeat as the various authors do in this volume the elementary and often questionable facts that even the tyro in Chinese art already possesses, is scarcely worth while, to say nothing of being authoritative.

AGNES E. MEYER.

Maya Architecture: A History and Discussion, by George Oakley Totten, Jr. Pp. 250. 8 color plates. 294 Illustrations. The Maya Press, Washington, D. C. 1926. Limited Edition, Large Imperial Quarto. \$25.

It cannot but be a source of much satisfaction to members of The Archaeological Society of Washington that a fellow-member should have produced this sumptuous book. The recent awakening of the lay world to the significance and value of archaeological research and discovery, as exemplified by the flood of dispatches appearing in the daily and periodical press, has its repercussion in the publication of works which even a few years ago would have been unthinkable. Major Totten's profes-

sional interest in architecture and his long study of Maya themes in construction equipped him particularly well for his research in the jungles of Yucatan, one result of which was the drawings and models awarded a medal in the Paris Salon of 1923.

The main result, of course, is the present volume, a notable feature being the eight excellent color-plates, which add greatly to the interest and beauty of the work. Major Totten found enough indications of color on the ruins he studied to gain a clear conception of the appearance of the Maya temples and public buildings in their original color schemes. Built at about the same time that imperial Rome was in the full tide of its glory and magnificence, these Maya structures had all the massiveness of their Latin contemporaries, plus the Greek element of brilliant pigmentation.

The little as yet known of Maya culture points to a very high order of civilization—apparently an adroit combination of unusual idealism with practical good sense. Hitherto most representations of the architecture which, so far as we yet know, alone remains to witness the Maya Empire and Renaissance, have consisted largely of photographs of the ruins as they are, drawings by explorers of the last century and a few partial reconstructions. Major Totten has rendered American architecture no small service by bridging this gap with his admirable color-plates, half-tones and scale-drawings, presenting the subject more clearly and comprehensively than does any previous volume. *Maya Architecture* is likely to prove indispensable to all teachers of theory and composition, and deserves a place of honor in every library aiming at completeness in the history of American architecture.

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